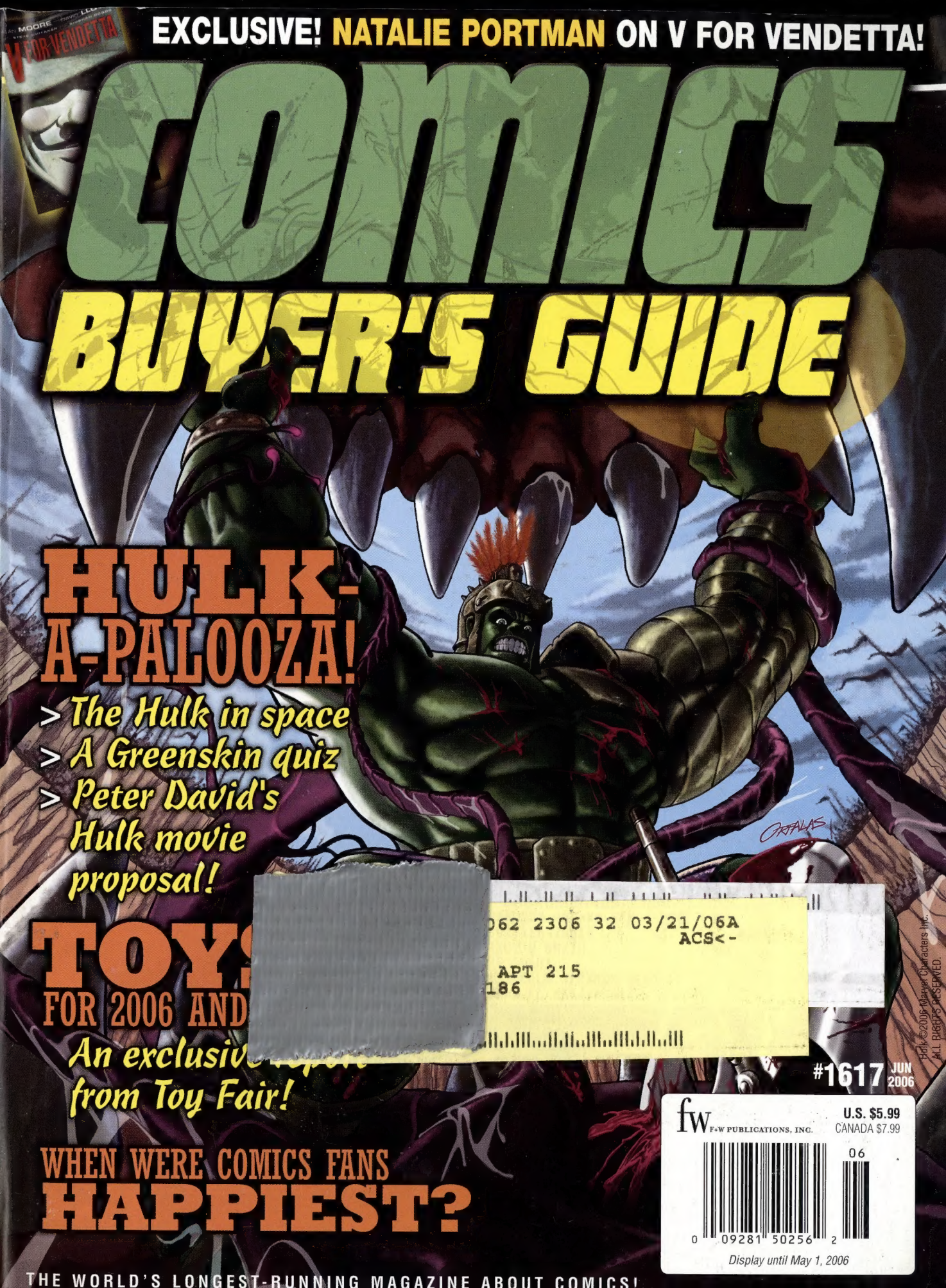

EXCLUSIVE! NATALIE PORTMAN ON V FOR VENDETTA!
COMICS BUYER'S GUIDE
HULK-A-PALOOZA!
> The Hulk in space
> A Greenskin quiz
> Peter David's Hulk movie proposal!
TOY
FOR 2006 AND
An exclusive
from Toy Fair!
WHEN WERE COMICS FANS HAPPIEST?
062 2306 32 03/21/06A
ACS<-
APT 215
186
#1617 JUN 2006
fw F+W PUBLICATIONS, INC.
U.S. $5.99
CANADA $7.99
06
0 09281 50256 2
Display until May 1, 2006
THE WORLD'S LONGEST-RUNNING MAGAZINE ABOUT COMICS!

APE '06

The largest gathering of

Alternative, Independent & Self-Published

comics in the country!

ALTERNATIVE PRESS EXPO

April 8-9, 2006

Special Guests Include:

Justin Green
Keith Knight
Alex Robinson
Raina Telgemeier
Carol Tyler
Black Olive (Courtesy of SLG)

Located at The Concourse
620 7th Street, San Fransisco
For complete info please visit:
www.comic-con.org

SAN DIEGO COMIC CON INTERNATIONAL

BILL COLE ENTERPRISES PROUDLY INTRODUCES...

COMICARTISTSUPPLIES.COM

COMIC ARTIST supplies.com

ComicArtistSupplies.com is your online source for all your comic artist supplies. Whether your buying your first pencil or if you've been drawing comics for decades we have the tools you need! Here you will find the greatest selection of art boards, how-to-draw books, pencils and pens, portfolios, how-to-software, and much more! If there is something you don't see on our site please let us know.

If you're looking for the one online store that caters to the comic book artist look no further! And don't forget that our staff from **ComicArtistSupplies.com** attends many annual comic book conventions so be on the lookout for us at comic book shows across the U.S.! You never know when you'll run out of supplies in 'Artists Alley'.

ComicArtistSupplies.com is a division of **Bill Cole Enterprises, Inc.** – a preservation company with a name that's been trusted for over 33 years!

"We have the tools - You provide the talent!"

This is our 1586th consecutive ad in CBG!

BILL COLE ENTERPRISES, INC.
THE PRESERVATION PROFESSIONALS℠

PO Box 60; Dept. CBG1617 • Randolph, MA 02368-0060
Phone: 1-781-986-2653 • Fax 1-781-986-2656
email: sales@bcemylar.com

View Our Entire Catalog Online at:
www.bcemylar.com

COMICS BUYER'S GUIDE

Issue #1617
June 2006

HULK-A-PALOOZA!

Ol' Greenskin's having a barbarian fling on another planet, The Captain tests your Jade Jaws knowledge, and Peter David shares his Hulk movie proposal!

COVERAGE BEGINS ON PAGE 10

20 **SHE'S SUPERNATURAL**
JUDD WINICK'S JUNIPER LEE
INSIGHTS INTO CARTOON NETWORK'S MONSTER FIGHTER!

30 **TOY FAIR 2006!**
MOVIE-BASED ITEMS DOMINATE!
SAVE YOUR PENNIES FOR LOTS OF COOL STUFF ON THE WAY!

170 **45 YEARS OF FANDOM!**
MAGGIE UNEARTHS THE HOBBY'S EARLY HISTORY!

This issue's cover is by
JASON ORFALAS
Thanks to Jason and Destination Entertainment!

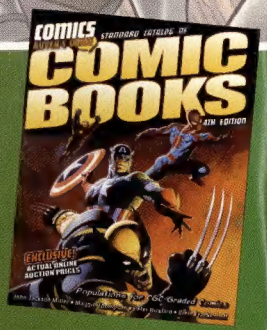
Hulk-is © 2006 Marvel Characters Inc.

COMICS BUYER'S GUIDE

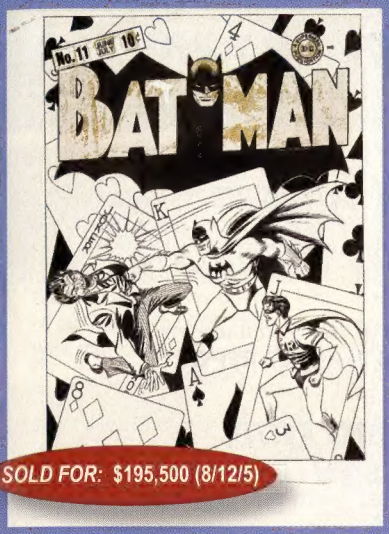
Started in 1971 by a teen-ager in his basement trying to put comics fans in touch with each other, ***Comics Buyer's Guide*** is the world's longest-running publication about comics.

Because there's a comic book for everyone, ***CBG*** delivers more than 2,000 reviews a year. Because buyers deserve accurate data, ***CBG*** has developed a price guide based on actual transactions, not guesswork. And, because the past is important, ***CBG*** provides many features about our comics heritage.

To get even more from your hobby, we recommend the ***Standard Catalog of Comic Books*** and the portable ***Comic Book Checklist and Price Guide***.

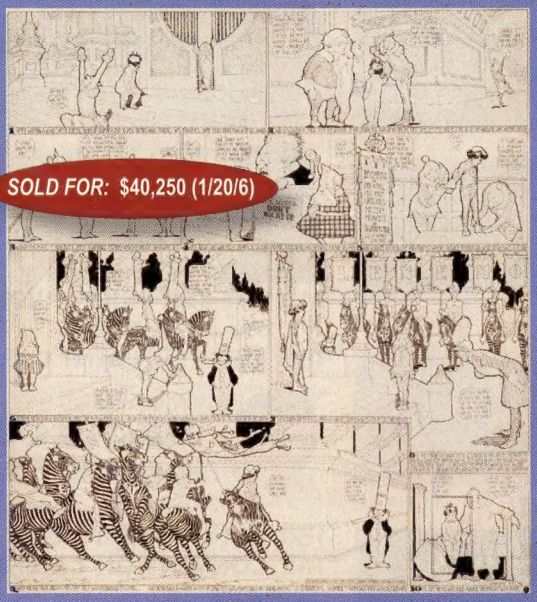


WHY SETTLE FOR LESS?
GET TOP DOLLAR WITH HERITAGE!



SOLD FOR: $195,500 (8/12/5)

Fred Ray and Jerry Robinson - Batman #11 Cover Original Art (DC, 1942).



SOLD FOR: $40,250 (1/20/6)

Winsor McCay - Little Nemo in Slumberland
(featuring the First Appearance of Flip)
Partial Sunday Comic Strip Original Art, dated 3-4-06
(New York Herald, 1906).

SOLD FOR: $273,125 (1/18/6)

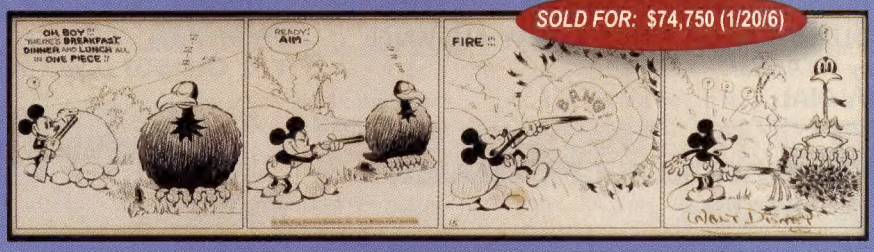
Flash Comics #1
Mile High pedigree
(DC, 1940) CGC NM+ 9.6
Off-white to white pages.

Marvel Comics #1
Pay Copy (Timely, 1939)
CGC VF/NM 9.0
Off-white pages.

SOLD FOR: $201,250 (1/18/6)

Amazing Fantasy #15
White Mountain pedigree
(Marvel, 1962) CGC NM 9.4
Off-white to white pages.

SOLD FOR: $126,500 (5/19/5)



SOLD FOR: $74,750 (1/20/6)

Ub Iwerks and Win Smith - Mickey Mouse Daily #15 Comic Strip Original Art (King Features, 1930).

DO YOU HAVE:

- High grade or scarce Golden Age comics?
- High grade "key" Silver Age comics?
- Original art by Carl Barks, L. B. Cole, Steve Ditko, Hal Foster, Frank Frazetta, George Herriman, Burne Hogarth, Jack Kirby, Winsor McCay, Alex Raymond, Charles Schulz, Alex Schomburg, or their peers?

CALL OR EMAIL US NOW!

WE CAN BUY YOUR MATERIAL OR SELL AT AUCTION ON CONSIGNMENT.
GENEROUS CASH ADVANCES ALWAYS AVAILABLE. TIMELY PAYMENTS TO ALL CONSIGNORS.

CGC Comics Guaranty, LLC

Ed Jaster • 800-872-6467, ext. 288
EdJ@HeritageAuctions.com
Lon Allen • 800-872-6467, ext. 261
LonA@HeritageAuctions.com
Ben Samuels • 800-872-6467, ext. 337
BenS@HeritageAuctions.com

World's Largest Collectibles Auctioneer
HERITAGE
Auction Galleries
230,000 Registered Bidder Members • Annual Sales Exceeding $500 Million

3500 Maple Avenue, 17th Floor Dallas, Texas 75219-3941 • 800-872-6467 • HeritageAuctions.com/Comics

4251

YOUR GUIDE to YOUR GUIDE!

COMICS NEWS!

24 ***ULTIMATE AVENGERS* ASSEMBLES MARVEL'S VIDEO LINE**

28 ***V FOR VENDETTA*: HOLLYWOOD'S EDGIEST COMIC-BOOK MOVIE EVER?**

36 **THE BLURBS:** *Comics news you can use!*

40 **MAKE YOUR APRIL PICKS FROM THE COMICS SHIPPING LIST!**

COMICS VIEWS!

JOHN JACKSON MILLER
HAPPY NOW? page 44

BEAU SMITH
IT MAKES SENSE TO ME page 48

COMICS REVIEWS!

TONY ISABELLA
EASY TO OFFEND OTHERS page 52

58 **MAINSTREAM COMICS REVIEWS!**

HEIDI MACDONALD
FROM HAZELNUTS TO WIEROOS page 64

68 **INDEPENDENT COMICS REVIEWS**

72 **TRADE PAPERBACK REVIEWS**

80 **OLDER MANGA FINDS A NEW AUDIENCE**
by Bill Aguiar

NOSTALGIA!

CRAIG "MR. SILVER AGE" SHUTT
MARVEL'S CROSSOVER MANIA page 84

ANDREW "CAPTAIN COMICS" SMITH
CANCELED COMICS CAVALCADE page 94

96 **TAKE A TRIP WITH SPACE CABBY**
Michelle Nolan shares her first comics experience!

99 **THE CAPTAIN'S TOP 10 COMICS COVERS!**

THE GUIDE!

102 **HEROCLIX PRICE GUIDE AND ANALYSIS**

104 **COLLECTIBLE CARD GAME GUIDE**

108 **TRACKING THE COMICS MARKET**
with reports by Darryl Buchanan, Steve Mortensen, Michael Tierney, and more!

MARC PATTEN
THE END OF AN ERA page 110

WILLIAM INSIGNARES
ZOOM SUIT RAISES THE BAR page 114

116 **THE *CBG* PRICE GUIDE**
The most up-to-date values of titles old and new!

156 **ENTERTAINMENT CARDS MARKET REPORT**

CHUCK ROZANSKI
PROTECTING OUR CARTOONISTS page 158

160 **CON PREVIEW: APE**

162 **CONVENTION CALENDAR**

OPINION

MAGGIE THOMPSON
TOP 20 COMICS MOMENTS page 168

172 **OH, SO?** *Letters from our readers!*

PETER DAVID
PETER'S HULK MOVIE page 190

JOHN KOVALIC'S DORK TOWER
DEFENDING DECISIONS page 194

COMICS BUYER'S GUIDE

700 E. State St., Iola, WI
54990-0001
(715) 445-2214
FAX (715) 445-4087
www.cbgxtra.com
cbg@krause.com

Mark Williams
COLLECTIBLES GROUP PUBLISHER

John Jackson Miller
EDITORIAL DIRECTOR, COLLECTIBLES AND SPECIAL PROJECTS

Wayne Youngblood
EDITORIAL DIRECTOR, POP CULTURE GROUP

Maggie Thompson
EDITOR

Brent Frankenhoff
MANAGING EDITOR

James Mishler, Ray Sidman
ASSOC. EDITORS

Norma Jean Fochs
ADVERTISING SALES MANAGER

Shannon Piotrowski, Amy Jaeger-Kennedy
ADVERTISING SALES REPRESENTATIVES

Lori Hauser
ADVERTISING SALES ASSISTANT

Shawn Williams
DESIGNER

Tony Isabella, Andrew Smith, Marc Patten
CONTRIBUTING EDITORS

Jack Abramowitz, Brian Ahern, Bill Aguiar, S.A. Bennett, Darryl Buchanan, Oliver Chin, Peter David, Tony DiGerolamo, Ian M. Feller, George Hagenauer, R.C. Harvey, Tom Hultman, William Insignares, Jim Johnson, John Kovalic, Kurt Anthony Krug, Tim Lasiuta, John Lustig, Heidi MacDonald, George Nelson, Michelle Nolan, John Petty, Chuck Rozanski, Craig Shutt, Beau Smith, Michael Tierney, Brett Weiss, Aaron Williams
CONTRIBUTORS

SUBSCRIBER SERVICES
(800) 258-0929
1 year $38.95
Offer code: ABBUAJ

Comics Buyer's Guide (ISSN 0745-4570) is published monthly by Krause Publications, 700 E. State St., Iola, WI 54990-0001, a subsidiary of F+W Publications, Inc. Periodical class postage paid at Iola, WI 54945, and at additional mailing offices. Canadian Agreement Number: 40665675

Postmaster: Send address changes to **Comics Buyer's Guide**, Circulation Department, 700 E. State St., Iola, WI 54945.

Entire contents © 2006 by F+W Publications, Inc. **Comics Buyer's Guide** and its logo are registered trademarks. Other names and logos referred to or displayed in editorial or advertising content may be trademarked or copyrighted. **Comics Buyer's Guide** assumes no responsiblity for unsolicited materials sent to it. Publishers and advertisers are not liable for typographical errors that may appear in prices or descriptions in advertisements.

F+W PUBLICATIONS, INC.

F+W Publications, Inc.
David H. Steward, CHAIRMAN & CEO
Peter Saretsky, EXEC. VP AND CFO
Andrew Levy, SR. VP, DEVELOPMENT AND STRATEGY
Barbara Schmitz, VP, MANUFACTURING

F+W Publications, Inc. Magazine Group
William R. Reed, PRESIDENT
Susan DuBois, VP, CONSUMER MARKETING
Matt Friedersdorf, DIRECTOR OF BUSINESS FINANCE
Sara Dumford, CONFERENCE DIRECTOR

CGC

The Hobby's Choice!

"CGC has vastly improved my turnover time on sales of quality comics from all ages; Golden Age to Modern. Not only do books sell faster, they often sell for more! That translates into increased profits and I love it. I give CGC my highest recommendation."
Chris Foss • Overstreet Advisor
Heroes & Dragons

"CGC is a GREAT organization and the staff and company are simply the best out there."
Michael Gray • Collector

"CGC has adhered to the very high standards of our hobby. The CGC staff have always dealt with me courteously and professionally."
Gary Dolgoff • Overstreet Advisor

"What a terrific experience. Friendly reception, great communication and consistent grading on all my books. You guys do a terrific job!"
Roy Delic • Collector

"I have been in this field for over 40 years, and appreciate the important role that third-party grading can have in facilitating the wonderful world of rare comic books. Over time I have personally developed a tremendous respect for all of the effort that CGC puts into its operation. There are very few people that I would let handle my best comics, but I have met CGC's Steve Borock and Mark Haspel and trust them with my books. Thanks CGC!"
Charles Wooley • Collector and Dealer

"CGC is an ever growing presence in the comic collecting hobby. For a six-year-old, third-party grading service to have gained such influence and respect in the comic community, one must look to its top quality grading and unbeatable customer service to see why!"
Carl De La Cruz • Overstreet Advisor
Darthdiesel Comics & Collectibles

"The level of grading consistency and integrity that CGC has brought to our hobby has reinforced my confidence in the fact that comic books are among the best investments anywhere—better than stocks, better than bonds—on par with real estate. I am proud to say that ComicLink clients have learned that first hand."
Josh Nathason • Overstreet Advisor
ComicLink

"CGC has now set the industry standard."
Bob Storms • High Grade Comics

"After seeing every aspect of the operation, one could see that CGC will be the main player in securing high grade comics for all of us!"
Dan Davis • Collector

"CGC is the only way to get maximum dollars for high-grade books. Their support services are back by friendly, responsive and professional people who know how to get the job done."
Dan Greenhalgh • Overstreet Advisor
Showcase New England

"Steve Borock and his team are real professionals. The service you provide fills the credibility gap in the comic book collecting which private collectors like me have been searching for."
Michael Katz • Collector

"CGC is the best thing that has happed to comics since Bob Overstreet put out his first price guide."
Steve Lauterbach • Investment Collectibles

"...probably the most important event [in our hobby] to date was the arrival of comic book certification with CGC. The technical grade applied to each comic book has become the standard used for buying and selling."
Robert M. Overstreet • Overstreet Comic Book Price Guide

"I recently sold a several hundred comic book collection book by book for $12,000 on eBay. Unfortunately, I only submitted a few books to CGC. What a mistake! Were I to do it again, I would have submitted everything. The graded books went at guide, or much better, every time. The ungraded books went at a discount to guide, simply because one person's grading standards vary from another. The CGC grade was the one that everyone trusted."
Mike Finn • Collector

"CGC has always been both professional and extremely helpful when I deal with them. They have changed the marketplace in the arena of both live and internet auctions. They have given the collecting community something that never existed before—the knowledge that a book being bid upon is the grade described and cannot be tampered with. This simple fact has given the market a stability that it never had before, and we are all receiving the benefits."
Jerry Weist • Senior Overstreet Advisor

"CGC has taken the guessing game out of the comic business for me. I can't imagine going back to the days of overgraded comics and undisclosed restoration."
Jeff Williams • Collector

"The CGC gang did an outstanding job in grading our *Lost Valley Collection*. We could not have been happier with the service that we received."
Al Stoltz • Overstreet Advisor
Basement Comics

"I have been a part of comic fandom since 1963. Since having my first comics graded in 2002, I have had nothing but good things to say about my experiences with CGC. Steven Borock and his staff have been consistent with their grading and turnaround times. I know I am one of the few underground comic collectors around, and I really appreciate the extra time and effort that Mark Haspel has put into each book to verify its printing and grade."
Howard Gerber • Collector

"All things considered, no major player in comics can ignore CGC and expect to be successful."
Dave Anderson • Overstreet Advisor
Want List Comics

"I'm slab-happy over your superlative service."
Michelle Nolan • Comic Book Historian and Overstreet Advisor

"I must say if it wasn't for your advice and help, I wouldn't have known about the alterations to the book. I can only imagine the horror and disappointment in finding out later. CGC provides an invaluable resource to collectors. I'm glad you guys are around to make a new era of collecting a better place."
Rob Gonzalez • Collector

"I now know that a CGC-certified book can command a much higher price than a non-graded book in equal condition."
Terry O'Neil • Overstreet Advisor
Terry's Comics

"The CGC guys are great. They are changing the landscape of collecting."
David T. Alexander • Overstreet Advisor

"CGC has carried our hobby to a new level of integrity and safety that was much needed. All while providing outstanding professionalism, quality, and customer service. THANKS!!!"
Jon Lindstrom • Collector

CGC

Showcase and protect your comics with the only expert, impartial third-party grading company in the industry. Call 1-877-NM-COMIC or visit www.CGCcomics.com for information on submitting your comic books to CGC.

1-877-NM-COMIC • P.O. Box 4738 • Sarasota, FL 34230 • fax 941-360-2558 • www.CGCcomics.com

ANDREW "CAPTAIN COMICS" SMITH

JOB: Copy editor/designer for a large Mid-Southern newspaper, nationally syndicated newspaper columnist, website honcho, contributing editor and columnist for ***Comics Buyer's Guide***.

PREVIOUS LIVES: Tons of newspaper jobs at various levels, ranging from political cartoonist to managing editor. Convention chairman. Freelance artist. Scourge of the underworld. OK, maybe not the last one.

FIRST COMIC BOOK: Like many fans, I taught myself to read by diving like a porpoise through an older sibling's collection. So, while I don't remember the first comic book I read, I do remember the Lee-Kirby *Fantastic Four* as one I favored as a teaching tool (and because it was cool). So "early '60s *Fantastic Four*" is about as close as I can get.

FIRST *CBG*: Good Lord, can't you people ask a question I might actually remember the answer to? It was a long time ago! But I do remember what made me a subscriber: the legendary "Who Killed Gwen Stacy?" article.

NOW READING: It would be easier to list what comics I *don't* read. I feel a professional obligation to keep up with as much as I humanly can.

I read all Marvel, DC, Bongo, and Gemstone every month. Plus, outside of manga, I read the bulk of Image, Dark Horse, and NBM. I also dutifully read whatever I'm sent for review, from whatever source, and other indies like *Red Sonja, Captain Gravity, Grimjack, Medieval Lady Death, Vampirella, Queen & Country, The Phantom, Love and Rockets, 303, Shooting Star, Flaming Carrot, Soulsearchers & Co., Stray Bullets*, and many more I'm forgetting.

Sorry about the manga thing, manga fans. I'm struggling to get into it and reading as much as I can decipher. But it's still a struggle for me.

AND WITHOUT PICTURES: You'd think after the above, I'd have no time for anything else. Not so! I gave up sleep! Sleep is for babies! Sleep is for old men! Sleep is for puny humans! Sleep is for the sane! ***Ha ha ha ha!***

I keep up with a number of newspapers and magazines (*Newsweek, American Heritage, Discover, etc.*) and have a weak spot for non-fiction — history, science, biographies, anything about the Civil War or World War II, *etc.* And, of course, anything about comics — on my nightstand now are *The Amazing Adventures of Kavalier & Clay* (finally), *Will Eisner: A Spirited Life*, and the *Legion of Super-Heroes Companion*.

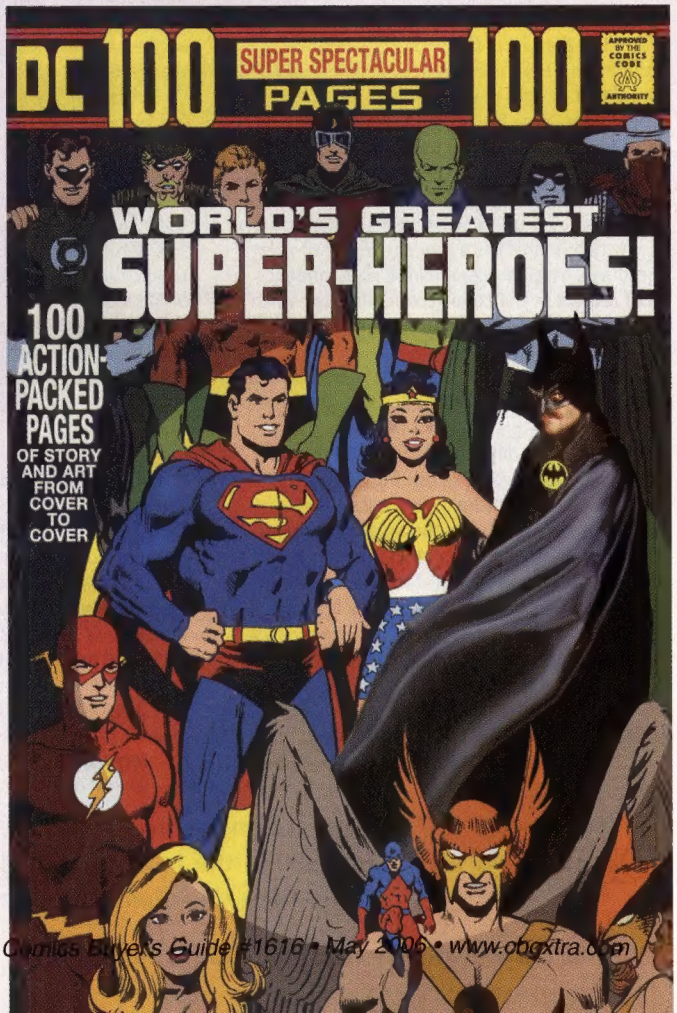
THAT AND A BUCK WILL GET YOU: A buck.

ESCAPES FROM COMICS: With my beautiful, patient wife.

BRUSHES WITH GREATNESS: I've met a number of comic-book creators whom I admire at various conventions, and what characterizes those encounters is that no matter who it was — Len Wein, Bernie Wrightson, Dick Ayers — I made an absolute, babbling-fanboy idiot of myself. I offer this embarrassing information freely, in the spirit of solidarity with fellow fans who have had similar experiences.

OUTSIDE OF COMICS ... well, Elvis is buried pretty close by. Does that count?

QUOTES FOR LIFE: "Sex and alcohol is the cure for half the problems in life. And the cause of the other half." (Rich Lane, Pennsylvania high school teacher) "The difference between the right word and the almost right word is the difference between lightning and a lightning bug." (Mark Twain)



E. GERBER PRODUCTS'

Mylites+

The creator of the first and only edge sealing Mylar process is the first company to release this exciting new preservation option!

- A new, thicker protective sleeve for comic books.
- Made of 1.42 mil Archival Grade Polyester (Mylar).
- A fantastic alternative for collectors who dislike the "crinkly" current 1 mil style.
- Naturally resistant to aging, decomposition, moisture, oxygen, and gas penetration.
- Not affected by fungus, mold, or mildew, and immune to insects and rodent attack.
- 1-1/2" fold-over flap can be tucked in or taped closed.

AVAILABLE IN CURRENT, SILVER/GOLDEN, AND STANDARD SIZES IN LOTS OF 100.

ORDER YOUR MYLITES+ SLEEVES FROM YOUR FAVORITE COMIC BOOK RETAILER TODAY!

COMIC SHOP LOCATOR SERVICE
COMICS
888-COMIC-BOOK
comicshoplocator.com

Invest in the Best.
Invest in E. Gerber Products.

The Best Protection at the Best Price!

Top of the Line Preservation And Storage Supplies
E. Gerber
PRODUCTS
...At The Lowest Prices

LITTLE GREEN MEN? NOT ON PLANET HULK

by RAY SIDMAN

"I think this story is going to become one of the most definitive Hulk arcs in years." — Mark Paniccia

Images ©2006 Marvel Characters Inc.

Even among universes constantly in a state of flux, the Marvel universe manages to keep the epic dial cranked to 11. Take, for example, *The Incredible Hulk*, as it presents the 14-part "Planet Hulk" storyline starting with #92 this March.

Even among universes constantly in a state of flux, the Marvel universe manages to keep the epic dial cranked to 11. Take, for example, *The Incredible Hulk*, as it presents the 14-part "Planet Hulk" storyline starting with #92 this March.

In "Planet Hulk," ol' Greenskin finds himself on a savage world of gladiatorial combat, slavery, and corruption. Marvel Editor Mark Paniccia said, "I think this story is going to become one of the most definitive Hulk arcs in years."

The similarities to the ancient Roman Empire are immediately apparent, and Pak verified this. "We are thinking of a culture like the Roman empire. What if Imperial Rome started to acquire scraps of incredibly advanced technology and began to incorporate it into their empire?" Specifically, Pak said the storyline explores where such an empire would be after 20 or 30 years.

On this planet, the chief antagonist is the emperor. There's the dominant species on the planet, called Imperials: humanoid, slender, and pink. Oligarchs rule the planet, and the leader is the son of a previous emperor.

Also, the planet is located near a wormhole in space, so many different aliens inhabit it. Among these are two key races: four-armed insectoids and the race known as Shadow People — strong and mysterious. A member of the main supporting cast is Miek, an insectoid whose hive was wiped out as a youth and who has been a slave since. Another member of the cast is the emperor's bodyguard, one of the Shadow People.

Writer Greg Pak is no stranger to writing comics, or to writing the Marvel universe, but this is his first time writing The Hulk, and he's joined, appropriately enough, by first-time *Hulk* artist Carlo Pagulayan. Both talked to ***CBG*** about the arc and said they're excited to be a part of what Marvel is promoting as nothing less than a universe-altering, epic storyline — even though it's self-contained within *Incredible Hulk*.

Paniccia summarized for ***CBG*** the way Hulk arrived on this other planet: "[Marvel Editor in Chief] Joe Quesada had this image of Hulk with a broadsword and shield, and Daniel Way was in the middle of writing 'Peace in Our Time,' which placed Hulk in space. Everything worked organically from there — from The Illuminati's decision to exile him from Earth to the kind of planet that Hulk would end up on. Greg Pak took the concepts and ran with them, creating a unique world, rich in detail with an amazing array of characters."

So a 14-issue storyline and no tie-ins, crossovers, or other addenda? Editor Mark Paniccia said, " 'Planet Hulk' is broken into four distinctive arcs: Exile, Anarchy, Allegiance, and Armageddon. So, rather than a huge ongoing storyline, this will have more of a summer blockbuster feel to it — where each arc is like a sequel that builds on the events of those in the previous arc. We also have some very cool 'Oh, wow!' moments scattered throughout: scenes that will make the fanboys gasp."

Despite the lack of tie-ins, the events in the storyline will be felt across the Marvel universe, including in the upcoming "Civil War." The members of The Illuminati in particular — Professor X, Reed Richards, Iron

The members of The Illuminati in particular — Professor X, Reed Richards, Iron Man, Doctor Strange, Namor, and Black Bolt — will have to deal with their decision.

HULK PLANET HULK

Man, Doctor Strange, Namor, and Black Bolt — will have to deal with their decision, even as they wrangle with the Civil War on Earth.

Pak said that his desire to work on The Hulk dates back to his first days with Marvel, but that "Planet Hulk" holds particular interest for him. "When Joe Quesada and the other editors began speaking in sentences that contained the words 'Hulk,' 'alien planet,' and 'battle ax,' I was beyond hooked. I've been a huge science-fiction fan about as long as I can remember, and the notion of The Hulk in an epic, science-fiction milieu presented so many possibilities for incredible action and character development that my head nearly popped off.

"It's exactly the kind of project I've been waiting for."

Pagulayan also expressed his enthusiasm, though the project came to him out of left field. "I was still doing *Marvel Adventures Fantastic Four* when Mark asked me to draw The Hulk in armor — as I was told, a gladiator Hulk. So I thought it was just a regular pin-up. It never occurred to me then that there was an interstellar story behind it.

"Then, days later, I was told I'd be moving from *FF* to do 'Planet Hulk.' Imagine my surprise — especially finding out that Greg Pak was writing."

The Hulk has gone planet-hopping before, and, in order to make this space trip fresh, the risk factor has been turned up. "This isn't the kind of environment Hulk can just smash if he doesn't like the way things are going," commented Paniccia. "He can get hurt — even die. He needs to learn, adapt, and become a better strategist. That said, his character will experience many challenges — some victories, some tragedies: things that would change anyone in his position."

Pak said he's utilizing what The Hulk stands for. "Like most Marvel characters, The Hulk presents a powerful, deceptively simple metaphor for human experience. The Hulk is the monster within all of us, but The Hulk is also a hero. So, deep inside, are we monsters or heroes? And do the impulses that create heroes also create monsters? Those are great questions, providing great dramatic tensions upon which to build a character and story."

Ultimately, Pak described his ideas for writing "Planet Hulk" as "a long-term plan for telling a hardcore emotional story with the kind of mind-blowing payoff an epic like this deserves. For what it's worth, I'm doing my best to tell a story that will be satisfying to all kinds of readers, from long-time, dedicated Hulk fans, to comics readers who haven't paid much attention to the character in recent years, to folks new to comics who are looking for a kick-in-the-pants science-fiction adventure with real emotional resonance."

Of course, writing a 14-part story told through multiple titles over a few months is difficult enough when it comes to keeping fan interest; the approach for "Planet Hulk" is notably more difficult, asking readers to stick around until spring 2007 for its conclusion. As Pak put it, "The trick is telling a story full of surprises — twists and turns and upheavals and transformations — while at the same time creating a compelling, emotional

"It's exactly the kind of project I've been waiting for."
— Greg Pak

storyline in which every element serves its purpose in building our heroes' story. Mark Paniccia and I are working as hard as we can to hammer out a heck of a story. We're doing our darnedest to tell a tale with the kind of fun action, compelling character development, and subtle social and political subtext to make it impossible for people to put an issue down — and drive people crazy while they wait for the next one."

The character's history also played a role in inspiring Pak, who said that "Planet Hulk" will explore aspects of The Hulk not previously examined closely. "The Hulk has been treated as a monster by other Marvel characters from the very beginning. He's been exiled before — most memorably in Bill Mantlo's excellent 'Crossroads' storyline. He's found himself on different planets before, battling monsters and wielding a sword, most notably in the Jarella stories. I love those stories but I also saw that the premise of 'Planet Hulk' would give us the chance to explore things that previous stories didn't." He broke down what he said he felt made this storyline unusual:

• **Scope:** "The 'Crossroads' stories, for example, are great vignettes, almost like *Twilight Zone* episodes in comics form. The Jarella stories tended to appear for an issue or two at a time, often separated by years. In contrast, 'Planet Hulk' is an epic made up of 14 consecutive issues. We've been given a huge canvas and we're using it to create a rich, fully formed world with complex characters, constantly surprising plotting and subplotting, and a giant emotional storyline for The Hulk."

• **Genre:** "The 'Crossroads' stories were set up by a spell from Doctor Strange and were permeated by magic. The Jarella stories were set in a world of swords and sorcery. The inclusion of magical elements and style of storytelling made those tales feel a bit more like fables. 'Planet Hulk' is more hard science fiction — 'battleaxes and blasters,' to coin a phrase. We're striving to create a fantastic but real place, which follows the rules of biology and physics and where real people use technology and politics and war in a struggle to the death."

• **Incarnation of the Hulk:** "The Jarella stories began with Banner's mind in The Hulk's body. 'Crossroads' began with an animalistic, almost mindless Hulk. In contrast, 'Planet Hulk' features a savage but crafty Hulk with the intelligence to deal with the world rationally and to be responsible for his actions, but the savage instincts that make us wonder at every turning point whether he'll choose the path of a monster or a hero."

Pagulayan also looked within his own work to provide the long-term attraction for readers. "I just hope I do hold their interest as long as that. I have always pushed myself for continuous improvement, artwise and also in storytelling. If I'm not happy with my work, chances are some, if not many, might not be happy with it, as well."

The artist talked with ***CBG*** about how he specifically approached drawing "Planet Hulk" and what inspired him. "I'm pouring in all that I have learned from a number of influences: Marc Silvestri, Jim Lee, Travis Charest, Leinil Yu, Gary Frank, Dale Keown, Joe Quesada. There are just a whole lot of them. So now I'm just going with what feels right and what drawings I prefer."

Asked what about The Hulk excited him the most as an artist, he replied, "Him being the angriest person in the world and possibly the universe. And the strength to vent with. I guess I also like the destruction that ensues." He elaborated, saying that, when he thinks of The Hulk, the words that come to mind are: "Very exhausted city engineers." He laughed, then continued, "Rage, power, chaos, fear. Those pretty much help me get his intimidating appearance."

"Rage, power, chaos, fear. Those pretty much help me get his intimidating appearance."
— Carlo Pagulayan

For those fans wondering where The Hulk will go *after* his interstellar adventure, Paniccia said there'll be plenty to see. "There are some very important seeds that have been planted so far," he commented, "things that will have a huge impact on the status quo."

The Captain's gamma-irradiated, puny-human-smashing, Jekyll-and-Hyde Hulk quiz!

by **ANDREW SMITH**

HULK Quiz

You say you know Bruce Banner's incredible alter ego? Then you ought to have fun with the following 10 Hulk-bustin' brain teasers! Answers at the end:

1. Which of the following has never existed?
A. *Incredible Hulk* #7-11
B. *Incredible Hulk* #95-101
C. *Rampaging Hulk* #10
D. All of the above

2. The original *Incredible Hulk* was canceled in 1963 because:
A. Publisher Martin Goodman didn't like green.
B. Goodman thought war comics would sell better.
C. Writer-Editor Stan Lee needed Hulk for *Avengers*.
D. The Comics Code objected to a monster as a hero.

3. The Hulkster was gray in his first issue but turned green with the second. This was because:
A. Stan Lee was looking for a skin tone that wouldn't suggest any particular ethnic group.
B. Colorist Stan Goldberg thought green would look better when The Hulk fought super-heroes dressed in primary colors.
C. There were technical difficulties with gray.
D. Dell's *Frankenstein* character was gray, and Lee feared a lawsuit.

4. Jack Kirby and Steve Ditko drew the first six issues of *Incredible Hulk*, but the Gamma-Spawned Gargantuan had trouble hanging onto a penciller during his *Tales to Astonish* run. Which one of the following artists did *not* draw the Hulk at some point between 1964 and 1968?
A. Dick Ayers
B. John Buscema
C. Steve Ditko
D. Mike Esposito

When ol' Greenskin shared holiday cheer with his fellow Defenders, by what simpler names did he refer to Valkyrie, Nighthawk, and Doctor Strange?

E. Bill Everett
F. Jerry Grandenetti
G. Don Heck
H. Gil Kane
I. Jack Kirby
J. Bob Powell
K. John Romita
L. Marie Severin

5. Which one of the following characters has never been transformed by gamma radiation?
A. Samuel Sterns
B. Gen. Thaddeus "Thunderbolt" Ross
C. Betty Ross
D. Rick Jones
E. Emil Blonsky
F. Jennifer Walters
G. Leonard Samson

6. Which two of the following names have never been used as The Hulk's alter ego in any medium?
A. Bruce Banner
B. David Banner
C. Eric Banner
D. Brian Banner
E. Bob Banner

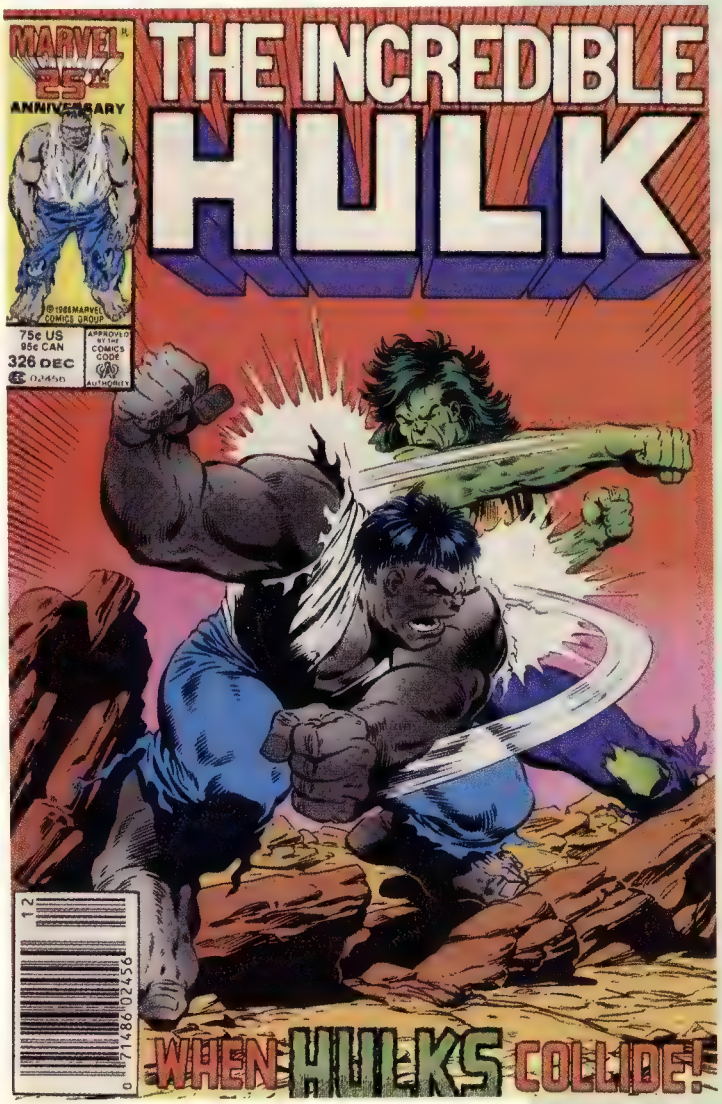
7. Match The Hulk's nickname to the appropriate Defender:
A. Dr. Strange
B. Sub-Mariner
C. Valkyrie
D. Nighthawk
E. Hellcat

1. Sword-Girl
2. Fish-Man
3. Bird-Nose
4. Cat-Girl
5. Stupid Magician

8. During Peter David's astounding multi-year run on *Incredible Hulk*, he established that the brilliant but emotionally damaged Bruce suffers from Multiple Personality Disorder, with aspects of his psyche manifesting as different Hulks. Which one of the following is *not* an established Hulk personality?
A. Dirty Pierre
B. Savage Hulk
C. Mr. Fixit
D. The Professor
E. The Maestro

9. Of which of these organizations has The Hulk never been a member?
A. Avengers
B. Defenders
C. Pantheon
D. MENSA

10. Which one of the following characters was never a supporting character in *Incredible Hulk*?



Nearly every member of The Hulk's supporting cast has been transformed by gamma radiation. Who's the victim on this issue's cover?

A. Jarella
B. Jim Wilson
C. Glenn Talbot
D. Marlo Chandler
E. Rick Jones
F. Wolverine
G. Crackajack Johnson
H. Doc Samson
I. Nadia Blonsky
J. Betty Ross-Talbot-Banner

1. Answer: D. The Hulk's publishing history has been all over the map, numbers-wise, leading to oddities.
Incredible Hulk began in May 1962 but only ran six issues (through March 1963). From there, the character bummed around the nascent Marvel universe, popping up in *Fantastic Four* #12 (Mar 63), *Avengers* #1-3 (Sep 63-Jan 64), *Amazing Spider-Man* #14 (Jul 64), *Fantastic Four* #25-26 (Apr-May 64), and *Tales to Astonish* #59 (Sep 64), before settling into a regular gig in the last of those titles. He shared *Tales to Astonish* with Giant-Man for #60-69

From top:* Incredible Hulk *(1st series) ran six issues and, later picked up* Tales to Astonish*'s numbering with #102. In 1999, a second series, simply titled* Hulk*, began, changing to* Incredible Hulk *with #12.

and then shared it with Sub-Mariner from #70 until the series was canceled with #101 (Mar 68).

Canceled? Not really — Sub-Mariner split off into his own book, and *TtA* simply changed names to *Incredible Hulk* with #102, which ran 31 more years, until #474 (Mar 99).

Whereupon it started its numbering over, as was the fad at the time. But there was already an *Incredible Hulk* #1, so Greenskin's new title was simply *Hulk* #1 (Apr 99). Which worked fine for a while — except that once there had been a full-size magazine called *Rampaging Hulk*, which had changed its name to *Hulk* with its 10th issue (Apr 78, and it ran through #27, Jun 81). So, when *Hulk* the comic book hit its 10th issue, it was duplicating the name and numbering of *Hulk* the magazine. Ow.

So with its 12th issue, *Hulk* transformed (as the character is wont to do) into *Incredible Hulk* again — which has been the name of the series until the present, which is probably hitting #92 or #93 as you read this.

If you've been paying attention, then you've probably already figured out why there's never been an *Incredible Hulk* #7-11: Because the first series died with #6, the second series began with #102, and the third series didn't recapitulate the name *Incredible Hulk* until #12. Which also explains why there hasn't been an *Incredible Hulk* #95-101 before — but there will be soon, as the current, third series catches up in numbering with the first issue of the second series, #102. What happens then is anybody's guess.

And, as explained, there's never been a *Rampaging Hulk* #10, because the magazine became just plain *Hulk* after its ninth issue. On the other hand, that means there's been *both* a magazine and a comic book called *Hulk* #10-11 in Marvel's history, and there was also a comic book with the same name as *Rampaging Hulk* magazine for #1-6 in 1998-99 — but don't expect me to make sense of *that*. My head's hurting already.

2. Answer: B. Mark Evanier, comics historian and veteran writer of TV, cartoons, comics, columns, blogs, and nearly everything else, told The Captain in 2003: "Early sales were disappointing, and Goodman was too quick on the trigger to declare it a flop. He decided war comics might be making a comeback and replaced it on the schedule with *Sgt. Fury and His Howling Commandos*."

3. Answer: C. Goldberg said in *Starlog* #213 (Jul 03), "Stan wanted to try gray. I fought him on that. I told him it wouldn't work, and it didn't work, because we couldn't keep the color consistent. Sometimes the Hulk was different shades of gray, and even green in one panel. If we hadn't already made The Thing orange, that would have been the perfect color for The Hulk."

Dell's *Frankenstein* didn't appear until 1963 (for all of four issues), so that wasn't a factor. There's anecdotal evidence that "A" is partly true, so give yourself a cookie if you picked that one.

That "hobgoblin of little minds," consistency (OK, a foolish consistency), plagued The Hulk's earliest appearances when Stan Lee wanted him to be ol' Grayskin, but the coloring processes of the day weren't up to it.

4. Answer: G. Somehow, Marvel Silver Age mainstay Dashin' Donnie Heck avoided Hulk duty, when everybody else this side of Irving Forbush was drafted. On the other hand, he *could* have been involved in *Tales to Astonish* #84 (Oct 66), credited in the issue to "almost the whole blamed Bullpen."

5. Answer: B. Samuel Sterns became The Leader, Betty Ross once became The Harpy, Rick Jones became "Teen Hulk" briefly (before getting radiation poisoning, since cured), Emil Blonsky became The Abomination, Jennifer Walters became She-Hulk, and Leonard Samson became Doc Samson.

Gen. Ross doesn't need gamma radiation: He's bad-tempered by nature.

6. Answer: C & D. Eric *Bana* played Bruce Banner in the 2003 movie, and Brian Banner is Bruce's father's name in the comics.

And, while David Banner was the name of Bruce's father in the movie, David Bruce Banner was the name used for The Hulk's better half in the TV show (played by Bill Bixby).

Bob Banner, famously, was what Stan Lee — with his notoriously poor memory — called Bruce Banner in *Fantastic Four* #25-26 (Apr-May 64). Realizing his goof, he later established Bruce's full name as Robert Bruce Banner.

7. A-5, B-2, C-1, D-3, E-4.

BAGS Unlimited INC

7 Canal St. • Rochester, NY 14608-1910
e-mail: info@bagsunlimited.com

WE CARRY GRADED COMIC SUPPLIES! most shipping included WE CARRY MYLAR TOO!

www.bagsunlimited.com

FREE PHONE CALL 80 PAGE CATALOG

1-800-767-BAGS

USE OUR 100% PURE VIRGIN POLYETHYLENE BAGS OR OUR POLYPROPYLENE BAGS FOR SAFE/ECONOMICAL STORAGE OF YOUR COLLECTIBLES!

NEW COMIC

Fits '73 - Current Comics
6-7/8 x 10-3/8

	2 mil	3 mil	4 mil	Polypropylene Resealable 3 mil	Polypropylene Resealable 1.5 mil
100	$ 7.20	$ 9.10	$ 12.30	$ 12.90	$ 6.00
500	31.20	38.60	49.10	56.10	25.10
1,000	45.80	54.30	78.50	93.20	45.90
5,000	200.10	244.70	327.20	438.00	218.50
Pcode:	SNC2	SNC3	SNC4	SNC3R	SPPNCR

REGULAR MARVEL

Fits 1962-1972 Comics
7-1/8 x 10-3/8

	2 mil	3 mil	4 mil	Polypropylene Resealable 3 mil	Polypropylene Resealable 1.5 mil
100	$ 7.20	$ 9.10	$ 12.30	$ 12.90	$ 6.30
500	31.20	38.60	49.10	57.70	26.20
1,000	45.80	54.70	78.50	95.80	48.90
5,000	200.10	244.70	327.20	438.00	227.40
Pcode:	SMAR2	SMAR3	SMAR4	SMAR3R	SPPMARR

DELL & SILVER AGE

Fits 1950s-1962 Comics
7-1/2 x 10-3/8

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$ 7.80	$ 10.00	$ 6.60
500	31.90	39.50	27.50
1,000	57.00	66.00	52.30
5,000	255.10	303.90	240.50
Pcode:	SDSA2	SDSA3	SPPDSAR

ORIGINAL ART

11-1/2 x 19
(No Flap)

	3 mil
100	$ 21.70
500	83.90
1,000	159.60
Pcode:	SOAL

GOLDEN AGE COMIC

Fits Pre-1950s Comics
7-7/8 x 10-3/8

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$ 8.30	$ 11.50	$ 6.90
500	32.40	44.90	29.30
1,000	58.60	76.70	54.40
5,000	272.80	364.00	256.20
Pcode:	SGA2	SGA3	SPPGAR

TREASURY

Fits Treasury Comics
10-3/8 x 14-1/4

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$ 14.70	$ 17.50	$ 16.40
500	63.40	70.80	61.40
1,000	101.20	131.00	96.70
5,000	480.50	622.20	459.00
Pcode:	STE2	STE3	SPPTER

MAGAZINE

Standard
8-5/8 x 11-1/8

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$ 11.80	$ 13.45	$ 8.30
500	45.60	48.80	35.00
1,000	70.60	88.15	62.75
Pcode:	SMAG2	SMAG3	SPPMAGR

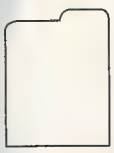
Large
8-7/8 x 11-1/8

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$ 12.90	$ 14.90	$ 8.50
500	49.90	53.75	35.40
1,000	77.50	88.15	64.30
Pcode:	SMAGL2	SMAGL3	SPPMAGLR

Note: Bags have 1-1/2" flap unless noted and come in printed outer packs of 100.

COMIC DIVIDERS

Fit in our Comic Boxes with the lid on.
7-3/8 x 10-7/8



	Plastic	Corrugated 275 lb. test
25	$ 25.10	
50	40.10	$ 16.30
100	69.60	26.10
500	313.30	84.70
1,000	473.20+frt	139.40+frt
	Pcode: DCOMP	**Pcode: DCOM**
	.030 gauge White Polystyrene.	White on both sides. Indexed.

COMIC BOOK MAILERS

200# test Brown Corrugated.

	Holds 12-14 Comics.	Holds up to 28 Comics.
10	$ 12.20	$ 17.30
25	22.90	32.40
50	38.70	54.80
100	62.40	88.20
250	128.90+frt	182.40+frt
500	214.90+frt	304.00+frt
	Pcode: MCOM14	**Pcode: MCOM28**
	7 1/2 x 10 3/4 x 1 1/4	**7 1/2 x 10 3/4 x 2 1/2**

BACKING BOARDS

Prod. Code	Description / size (in)	*Grade	Gauge (in)	$/25	$/50	$/100	$/500	$/1,000
KCB30N	**NEW COMIC**	Economy	0.030	$ 3.70	$ 6.80	$ 10.60	$ 36.80	$ 68.10
KAF28N	6-11/16 x 10-3/8	Intermediate	0.028	7.50	13.40	20.90	84.40	148.70
KAF40N		Superior	0.040	13.10	24.20	42.20	183.10	318.60
KCB30R	**REGULAR COMIC**	Economy	0.030	3.70	6.80	10.50	36.80	68.10
KAF28R	6-15/16 x 10-3/8	Intermediate	0.028	7.50	13.40	20.90	84.40	148.70
KAF40R		Superior	0.040	13.10	24.20	42.20	183.10	318.60
KCB30DSA	**DELL & SILVER AGE COMIC**	Economy	0.030	4.50	7.10	11.10	44.90	75.90
KAF28DSA	7-3/16 x 10-3/8	Intermediate	0.028	9.00	14.30	22.10	89.70	157.50
KAF40DSA		Superior	0.040	14.00	24.50	46.40	194.20	337.70
KCB30GA	**GOLDEN AGE COMIC**	Economy	0.030	4.90	7.50	11.80	47.20	80.40
KAF28GA	7-11/16 x 10-3/8	Intermediate	0.028	9.60	14.90	23.50	94.20	166.60
KAF40GA		Superior	0.040	15.10	27.30	47.50	205.90	358.00

***Economy:** 0.030" Thick, non Acid-Free Grade. White on one side. For short-term storage.
***Intermediate:** 0.028" Thick, Acid-Free, White on both sides. For long-term storage.
***Superior:** 0.040" Thick, Acid-Free, White all the way through with 3% alkaline buffer for indefinite-term storage.

ALL BACKINGS COME IN PRINTED OUTER BAGS FOR EASY PRODUCT IDENTIFICATION.

STORAGE/DISPLAY BOXES

PLASTIC CORRUGATED STORAGE BOXES

Holds 75-100 Comics.
Comes with 3" Deep Cover.
7-13/16 x 11 x 11

2	$ 20.10
5	40.30
10	70.70
25	143.80+frt

Pcode: XCC100CP

Holds up to 250 Comics.
Comes with 3" Deep Cover.
7-3/4 x 11 x 20

2	$ 27.50
5	57.90
10	101.00
25	200.20+frt
50	380.00+frt

Pcode: XLC250CP

Superior Storage Boxes
Made from White Polypropylene Waterproof Corrugated Plastic. Acid Free. UV Resistant. Folds together. Super Strong. Stackable.

COMPACT COMIC

7-3/4 x 11 x 15

Pcode		
XCC200	2	$ 12.30
	5	27.50
	10	42.50
	25	87.90
	50	130.30+frt
	100	234.40+frt

Holds up to 200 Comics.

LONG COMIC

7-3/4 x 11 x 26

Pcode		
XLC300	2	$ 15.90
	5	34.70
	10	69.10
	25	138.70
	50	184.30+frt
	100	325.60+frt

Holds up to 300 Comics.

MAGAZINE

9 x 11-1/2 x 15

Pcode		
XMAG150	2	$ 15.10
	5	34.70
Holds up to 150 Magazines	25	123.70
	50	223.30
	100	328.20+frt

Also use for Golden Age Comics & Folded One Sheets.

LIFE MAGAZINE

11-1/2 x 14-3/4 x 15-3/4

Pcode		
XLM60	2	$ 16.60
	5	36.00
	25	132.60
	50	231.50
	100	336.10+frt

Holds 60-65 Life Magazines or Treasury Comics.

These boxes are strong enough to stand on. They are 275 lb. test corrugated with a white finish. For extra strength, our Long Comic Boxes have 4 thicknesses of cardboard on the ends with handle holes. Our boxes are easy to assemble and need no tape or glue. All boxes come with a 3" Deep cover. **Bags Unlimited Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!**

VISA | AMERICAN EXPRESS | MasterCard

Your Name | Company Name (if applies)

Street address | SUB TOTAL

City | State | ZIP | All orders under $25 add $4

Card No. | NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY | C.O.D. orders add $7.50

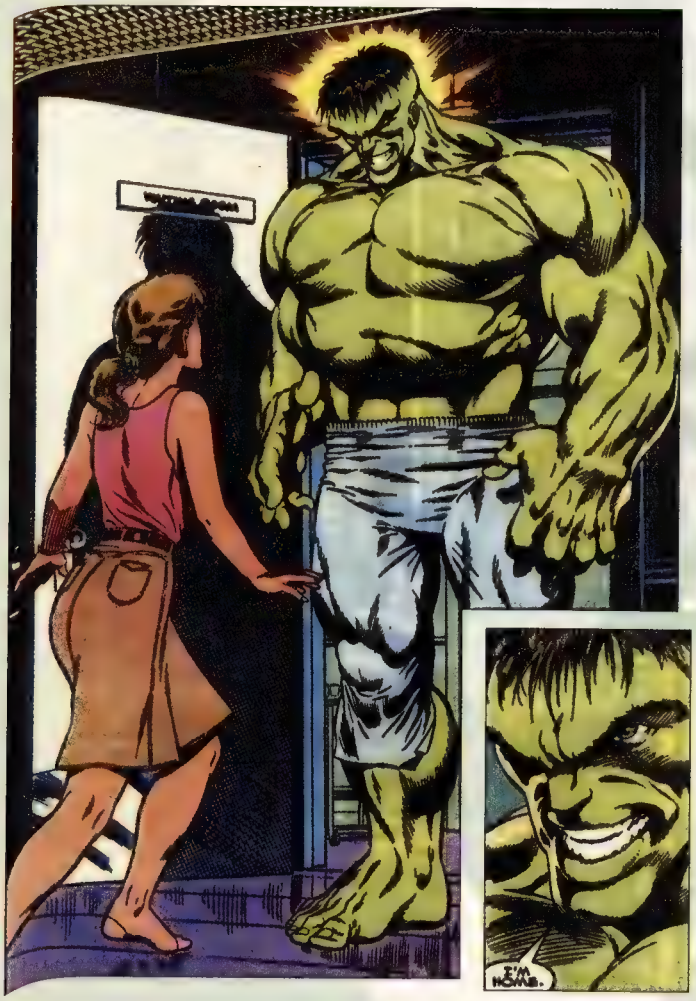
Exp. Date | Day Phone ( ) | NY State Residents add 8.25% sales tax

Customer Account Code | Florida, states west of the Mississippi, including entire states of LA, MO, MN add 10% for shipping

Signature | WE NOW ACCEPT PAYMENT BY ELECTRONIC CHECK. Call for details. | **TOTAL**

BAGS UNLIMITED INC. • 7 CANAL ST. • ROCHESTER, NY 14608-1910 • (585)436-9006 • FAX (585)328-8526

Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & International, call or write for a price quote. All prices subject to change without notice. Not responsible for typographic errors.



During his long run on the series, Peter David established that Bruce Banner suffered from Multiple Personality Disorder, eventually bringing a more controllable, smarter version to the fore.

8. Answer: A. If memory serves, Pierre was one of the multiple personalities manifested by The Badger.
Savage Hulk, of course, is our beloved "Hulk smash puny humans" aspect, storied in song, screen, and funnybooks. Mr. Fixit is the weaker, but more cunning, gray Hulk (who once worked as a leg-breaker in Vegas). The Professor was originally an integrated and mentally healthy Banner (with The Hulk's strength), but was later retconned into simply being the merger of Banner, Savage Hulk, and Fixit, with all of their flaws. The Maestro is a possible future Hulk, a ruthless tyrant who was first (but not last) seen in *Incredible Hulk: Future Imperfect* #1-2 (Jan-Feb 93).

9. Answer: D. C'mon, I threw you a bone here. *Bruce* might be in MENSA, but nobody ever accused ol' Greenskin of being a genius. For the record, Hulk helped found the Assemblers in *Avengers* #1 (Sep 63, and he quit in #2), was an original Defender in *Marvel Feature* #1 (Dec 71), and joined the secretive do-gooder organization Pantheon during Peter David's run.

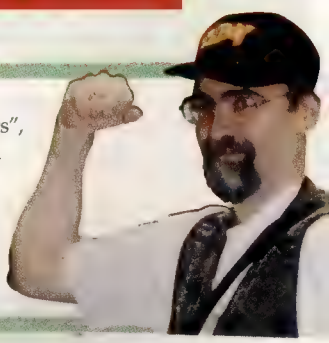
10. Answer: F. You knew I had to mention Wolverine *somewhere*, didn't you? I do have the excuse that the now-ubiquitous X-Man made his debut in *Incredible Hulk* #181-182 in November-December 1974 (as if anybody reading this doesn't know that). But he's never been a supporting character.
As for the rest: Jarella was the princess of a sub-atomic world (where everyone was green) and had a romantic relationship with The Hulk, before she died. Jim Wilson was a sidekick who died of AIDS. Maj. Glenn Talbot was Gen. Ross' security chief who competed for Betty Ross' affections, married her at one point, and was a major pain in the neck for both Banner and Hulk for years before he died. Marlo Chandler was, ahem, a "professional escort" in Las Vegas who "dated" Mr. Fixit before later marrying Rick Jones — and, while she's died at least once, she's not dead now. Jones, of course, is the professional sidekick who has accompanied The Hulk (when he wasn't palling around with Captain America, Rom, Captain Marvel, or The Teen Brigade) since 1962 — and, amazingly, isn't dead. Crackajack Johnson was another sidekick, a homeless black man who taught Hulk to love beans before he, yes, died. Nadia Blonsky was the estranged wife of The Abomination — and she was a spy who had a fling with Banner during Bruce Jones's recent tenure on the title before she ... oh, do I have to say it? Yup, she's dead. And Betty is the long-suffering love interest who actually married Banner once and *also* died — but got better and is once again suffering alongside the big, green galoot.

Note to self: Never hang out with The Hulk. It's not healthy!

Scoring

The more you got right, the better a Hulk villain you are!

1-2: Sign up for the Toad Men.
3-4: You've made it to "Gremlin."
5-6: Have a beer with Boomerang — at least he's human.
7-8: Abomination territory.
9-10: You're The Leader!



Author of the syndicated comics column "Captain Comics", **ANDREW SMITH** has written more than 200 *CBG* columns. Check out his message board at **www.captaincomics.us**, or send your questions to him at **capncomics@aol.com**!

RM AUCTIONS INC.

The BRUCKER Collection

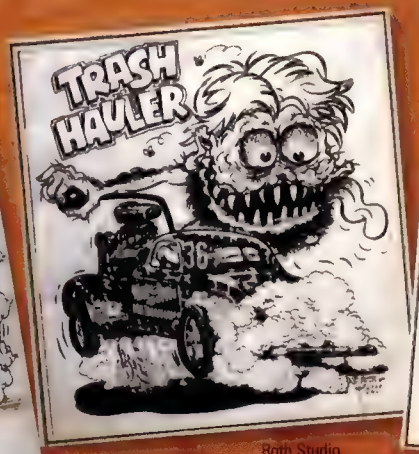
OVER 500 LOTS TO BE OFFERED AT AUCTION WITHOUT RESERVE

May 13-14, 2006 • Petersen Automotive Museum, Los Angeles, California

Ed "BIG DADDY" ROTH Von Dutch ROBT. WILLIAMS

The Brucker Collection represents the greatest cache of Kustom Kulture artwork & memorabilia including original and rare pieces from **Von Dutch**, **Robert Williams** and **Ed "Big Daddy" Roth**.

Roth Studios
Drag Lover, 1964
Original T-shirt and Decal Art



Roth Studio
Trash Hauler, 1964
Original T-shirt & Decal Art

Roth Studios
Rat Finks Revenge, c. 1964
Pen and ink on paper, framed

Roth Studios
Evil Spelled Backwards Is Live, 1962
Original T-shirt and Decal Art

Ed 'Big Daddy' Roth
Honda, 1970
Personal car painted and pinstriped by Roth. Truly a moving piece of sculpture.

CALL **800-211-4371** TO ORDER AN AUCTION CATALOG

8560 SUNSET BLVD 10TH FLOOR PENTHOUSE, WEST HOLLYWOOD, CA 90069
TEL: 310-652-0802 popculture@rmauctions.com FAX: 310-652-0806

800-211-4371 www.rmauctions.com

Images ©Cartoon Network and Judd Winick

SHE'S SUPERNATURAL

The story of Judd Winick's *Juniper Lee*

by RAY SIDMAN

While speaking to Judd Winick about his hit Cartoon Network show *The Life and Times of Juniper Lee*, Winick told ***CBG*** about a call he had received mere moments before. The network had tried an experiment, running a four-episode *Juniper Lee* marathon after the Friday night debut of Hayao Miyazaki's award-winning and popular animated film, *Spirited Away*. How well did Juniper Lee compete against other shows in the same times slots? "Destroyed everybody," said Winick. "Had just through-the-roof ratings — it actually did better than *Spirited Away*. Everyone in programming is scratching their heads going, 'OK, so what's going on here? What the hell was that?'"

Plans call for more marathons following Friday night movie premieres.

Perhaps most bizarre about the marathon's success is the show's demographic. As Winick put it, "This means 6 to 11 year olds were staying up until midnight. I wonder what's going on in those households," he laughed. So goes the pop-culture phenomenon known as Juniper Lee.

The story of the show's creation began some 12 years ago, with the start of a friendship with Linda Simensky, formerly with show development at Cartoon Network, and someone Winick considers a mentor. They met while Winick was pitching an idea for Nickelodeon, an animated version of his college comic strip, *Nuts & Bolts*, and though that show never came to fruition, Simensky was later pivotal in bringing Juniper Lee to life. Winick said that they maintained contact, and every couple years she would ask him for development ideas. "I always had really half-assed ideas, nothing that in hindsight really worked," explained Winick.

Years later, Winick pitched Juniper Lee to the educational television company Noggin — "which luckily, mind-blowingly passed on it," said Winick. His problem with Juniper Lee at Noggin was simple: "Toward the end of development I was getting a serious case of cold feet because Juniper was turning out so well — the only thing that I didn't like about it was it had to be educational."

With the show no longer having a home, he sent what he called "the show bible" — an

illustrated pilot script of some 85 pages — to Simensky to look over. To his surprise, she called back weeks later to say she had shown Juniper Lee to Cartoon Network development crew, and it got a thumbs up. In fact, stated Winick, it was the first time a show proposal had received a unanimous decision from the entire Cartoon Network development team.

Flash forward: During the conversation with ***CBG***, Winick said, "As of one hour ago, we have finished the writing of season three." He added that the network's deadline for a final decision to greenlight season four was a month away, something that seems pretty much a sure bet.

How did Winick create the show? As the writer put it, he went out one evening with his wife, Pam, got drunk and worked out details. "I like doing stories about kids who don't act like kids. I like kids that have secret lives. I love super-heroes. I love magic. I love Hellboy. I love Buffy."

Oddly enough, turns out that while drinking and laying out what would become a pop-culture phenomenon, the entire show started with one detail: Monroe, the talking pug. "I just wanted a pug who spoke with a Scottish accent, and we were just gonna start from there." By evening's end, he and Pam had worked out the show's name, premise, and many other details. The only major change from his original plan requested by Cartoon Network: Turn what was then Juniper's 8-year-old sister into a little boy. Thus Ray-Ray was born.

The Asian-American ethnicity of Juniper and her family is based on Pam and her sisters explained Winick, though he said the character's attitude is more like him. "She's very cranky, which is kind of my drill." Winick talked about creating an Asian-American female protagonist, saying, "We should have a couple of them out there, here and there. And it was sort of key that it wouldn't be about ninjas, and no one would speak with an accent."

An early development sketch by Winick

A JUNIPER LEE PRIMER

These are the main characters in Judd Winick's *The Life and Times of Juniper Lee*, with commentary as to their personalities and how they fit into Juniper's world:

Ah-Mah — Juniper's grandmother, and the prior Te Xuan Ze. She uses her wisdom to teach Juniper, to whom she is a trusted confidante. More than Juniper, she understands the responsibilities and consequences of being the world's protector.

Dennis — Juniper's annoying older brother. He thinks he's so cool, plus he has no clue about the supernatural world that Juniper can see — a dangerously ignorant combination. Despite finding his siblings a burden on his existence, he plays in the trio's rock band, Small Angry Freuds.

Jody — The smart girl and eternal optimist. She's the apple pie of the group willing to do anything to cheer up a friend.

Juniper Lee — An 11-year-old girl whose hobbies include fighting monsters, saving the world from supernatural evil, and looking out for her little brother Ray-Ray and pet/mentor dog Monroe. She is the Te Xuan Ze, the world's one protector against the supernatural world of evil.

Marcus — He's got the good looks and the cool that Dennis and Roger so yen for. And he's the object of Juniper's affection.

Monroe — A talking pug with a Scottish accent. He's Juniper's mentor and guide, and has massive amounts of know-how when it comes to magic and history. His family has held such duties for the Te Xuan Ze for generations.

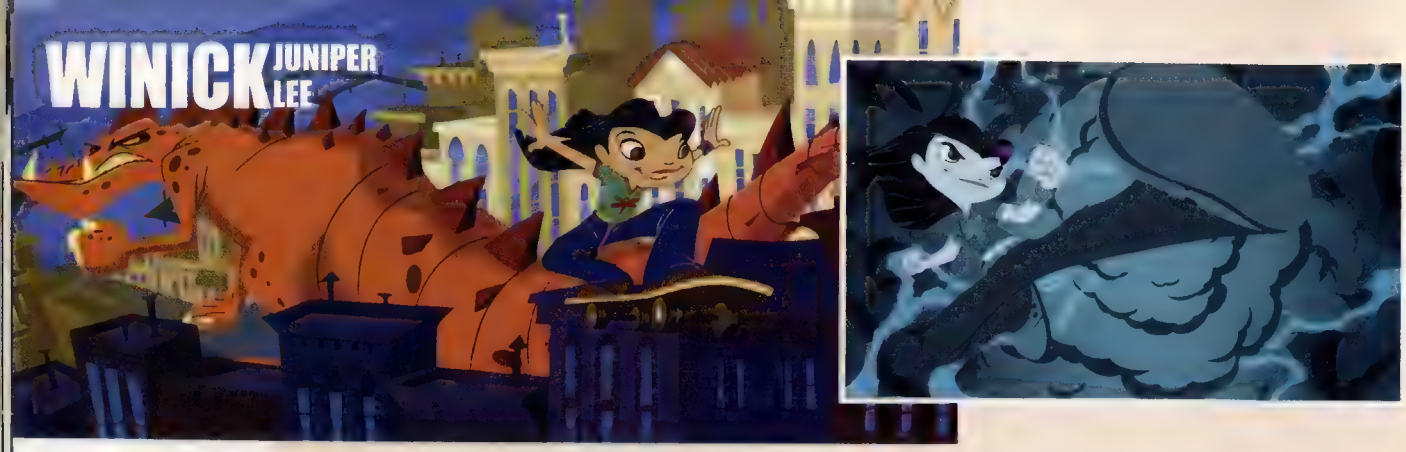
Ophelia — Among Juniper's friends, she's the cynic. She loathes anything mainstream, and takes pride in the fact that people just don't "get" her.

Ray-Ray — Juniper's 8-year-old brother who helps her with her duties as Te Xuan Ze. Mysteriously, he's able to see the same monsters his sister can, an enigma Winick has promised to answer during the current (second) season. Ray-Ray has boundless energy and is joylessly afraid of nothing; on the contrary, danger makes him giddy.

Roger — Every clique has one, even Juniper's: the ever-smiling, trying-to-be-hip, go-with-the-flow, can't-be-stopped, idiot. That's Roger.

Small Angry Freuds — The rock band comprised of Juniper and her brothers. She and Dennis are guitarists (Juniper being the more talented, of course), and the energetic Ray-Ray plays — what else? — drums.

Te Xuan Ze (pronounced "teh shwahn ZEE") — For centuries, if not millennia, there has always been a Te Xuan Ze — an ultimate protector — with the mantle passed down from generation to generation. Juniper Lee is the current Te Xuan Ze, and her grandmother (aka Ah-Mah) before her.



"I like doing stories about kids who don't act like kids. I like kids that have secret lives. I love super-heroes. I love magic. I love Hellboy. I love Buffy." — Judd Winick

From there he fleshed out the surrounding characters, the most important of which being Ray-Ray, the character Winick said is the most fun to write, and the one that has become most popular among viewers. "He's ridiculous and impossible and just cracks me up. The thing that defines him is that nothing — *nothing* — seems to phase him or scare him. I think kids really dig that."

Winick voiced his appreciation for the comments he receives from the young viewers. "They don't care that I created the show. Kids immediately leap into questions about the show and how things work." The most popular question? Easy: How come Ray-Ray can see monsters? Winick said that one of this season's episodes, titled "Adventures in Babysitting," will focus on this and explain it. "We have that obligatory moment, where Ray-Ray calls out loud because he wants to know why he doesn't have super-powers."

Winick's thoughts on other key characters:

• Ophelia — "This little San Francisco chick in training. She's not a goth chick, she's a little future art-house girl."

• Jody — "I wanted the smart girl to not have glasses, to be incredibly sweet and chipper and not nerdy."

• Roger — "I wanted him to be an idiot."

When asked how he would describe the show in one sentence, the writer replied that he has just such a description he's used many times to initiate the unfamiliar: "It's about a little girl who fights monsters."

Production of an animated weekly show is far different from Winick's gig of many years, writing comics, and he appreciates the differences. For example, one notable advantage animation has over comics, as he put it, "When doing a fight scene, you can have people, like, fight." He also expressed his joy at being able to tell one story at a time with individual episodes, as opposed to the multi-story layering required in comics. Primarily, however, the main difference in production is the larger number of people. With comics, "I'm just a cartoonist in a room by myself, I don't work with other people. I do my work, I drop it in the mail, and that's kind of the drill." With animation, most of the difference comes in the fact that he now works with 150 people. "We're more of a gang, a happy gang doing our thing."

Experience has its benefits. Winick has more than once described season one of Juniper Lee as getting his feet wet in terms of writing. In season two, he said his writing is better. "After doing that many episodes, you really get a good, strong feel for what's working and what doesn't work." The result, he said, is that season two has bigger stuff, and "June likes her job a lot more." Season three, now in development, takes it even further. "We just got that much more insane. Everything just got bigger, crazier, more, better.

"We're really not like a bunch of the animated shows out there. We want to blend comedy and adventure so much, and embrace the soap opera aspect of it. I think we're already comfortable with that and sort of evolving the characters." Upcoming episodes, especially in season three, take on downright serious tones in the name of character development. "There's a little bit of the heartfelt with the sappy music playing, which you don't see a lot in cartoons."

Of course, it's not all fun and games — but sometimes it is. Over the next couple seasons, fans can watch for an exploration into Ray-Ray's fascination with "Boomfist," and next season will also see the introduction of a major baddie: an evil Te Xuan Ze from half a millennium ago.

Production also allows the creators some under-the-radar fun. Watch for the appearance of "Judd" (and the names of others involved in production) on lockers, tombstones, and elsewhere. Judd discussed one time when a storyboarder put a name of one of his ex-girlfriends on a tombstone in one scene, an inside reference Judd changed to his own name instead. "I told him, when in doubt on a tombstone, put my name or Fatty Arbuckle. I think both of us will survive that."

The opening credits also contain hidden treasures. Winick talked about his idea to put in shots that would appear for less than one-eighth of a second. "I told them, 'Let's move incredibly fast so kids have to pause their TiVo just to see what's going on.'"

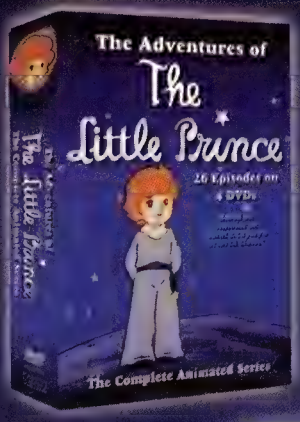
And that's the story of *The Life and Times of Juniper Lee*. Fans can catch this season's new episodes on Saturday mornings on Cartoon Network, followed by other airings throughout the week.

CHILDREN'S ANIMATED CLASSICS
FROM HANNA-BARBERA PRODUCTIONS

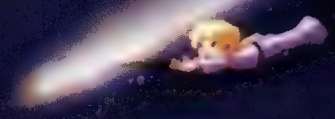
ADVENTURES OF THE GALAXY RANGERS

Visit the official Galaxy Rangers website: www.thegalaxyrangers.com

The Adventures of The Little Prince



As Seen on Nickelodeon
4 DVD Collectible Boxed Set
Featuring 26 Episodes



Enjoy 10 hours of the beloved animated series based on the children's story that has delighted millions!

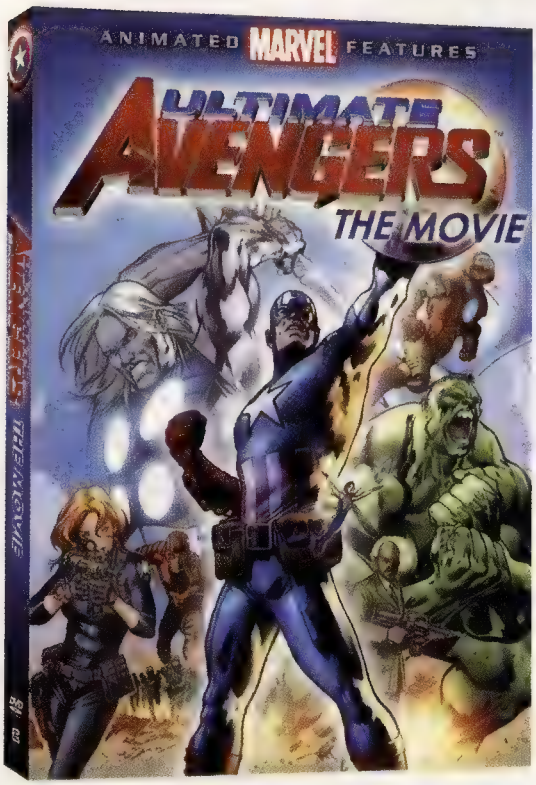
Join the Little Prince from asteroid B-612 as he hitches rides on passing comets and travels the universe.

KOCH VISION

Use promo code **COMICS** and get **20% OFF** these DVDs at
www.kochvision.com

© 2006 KOCH Vision
A KOCH Entertainment LP Company
All Rights Reserved

Ultimate Avengers assembles Marvel's video line



DVD release first in series

by **THOMAS KINTNER**

Characters from the Marvel Comics stable have been frequent cartoon fodder since the mid-1960s, but the Feb. 21 release of the direct-to-video *Ultimate Avengers: The Movie* marked the first time the company's stars have been the subjects of a full-length animated feature. The project also represents a substantial leap forward in the realm of creative control for Marvel Studios, which shifted from its past role as licensor-consultant on similar ventures to direct responsibility for the production's content.

Images © 2006 Marvel Characters Inc. and Marvel Studios

Marvel Studios Vice President of Creative Development, Animation Craig Kyle discussed the project (now available on DVD and UMD and retailing for $19.98 with a cable showing scheduled for March 11 on Cartoon Network) with ***CBG***. One of three executive producers on the PG-13-rated, 71-minute feature, he played a role in deciding that *Ultimate Avengers* should adhere to the spirit of its source material, even if that meant breaking from typical market expectations. The home-video industry, he said, "has traditionally focused on appealing to children. Our movies are much different; kids are going to enjoy this film, but that's not our focus. We went into this thinking about comics fans first, wanting to do stories that are as close to the original stories as we can manage."

In the case of the studio's inaugural homegrown release, that raw material is the first six issues of Marvel's *The Ultimates* by Mark Millar and Bryan Hitch. It traces the creation by S.H.I.E.L.D. honcho Nick Fury (voiced by Andre Ware, who also voiced the character for the recent *Fantastic Four* movie-based videogame) of a team of super-powered individuals enlisted to fight an alien menace. Team members include Captain America (Justin Gross), Iron Man (Marc Worden), Thor (Dave Boat), Giant Man (Nolan North), Wasp (Grey DeLisle), and Black Widow (Olivia D'Abo). The presence of scientist Bruce Banner (Michael Massee) complicates matters, particularly when he transforms into his brutish alter ego, The Hulk (Fred Tatasciore).

Plot pieces are extracted from both traditional and Ultimate Marvel universe continuities, with tweaks from the primary source material that range from a toning down of the abusive relationship between Giant Man and Wasp to the presentation of the series' anti-establishment Thor as clean-shaven. The combination 2-D and 3-D animation incorporates established character designs and even includes moments pulled straight from *Ultimates* panels, but the look of the film is not particularly reminiscent of Hitch's style.

Kyle commented that, although Hitch's conception of the story had strong visual appeal and was an invaluable resource, the look that was used in the film helped maintain the story's flow, adding, "If you do a film that has hard blacks the way Bryan does it, the experience becomes exhausting. The way we approached it, the palette could change whenever it made sense, which gave us the flexibility to find the best look for each scene. Whatever was going to give us the best animation was what we were shooting for."

Although the release's overt appeal to a core audience of comics fans rears its head in everything from spandex drama to bonus features that include interviews with longtime *Avengers* artist George Pérez and writer Kurt Busiek, Kyle is aware of the potential upside to be found in attracting viewers unfamiliar with the world of comics. He said, "We have been careful to pick characters and stories we believe will appeal to a wider audience, as well. It always comes down to

"We went into this thinking about comics fans first, wanting to do stories that are as close to the original stories as we can manage."
— *Craig Kyle*

AVENGERS ULTIMATE DVD LAUNCHES LINE

"It always comes down to story. If it's compelling, viewers will forgive that it's about super-heroes."
— *Craig Kyle*

story. If it's compelling, viewers will forgive that it's about super-heroes."

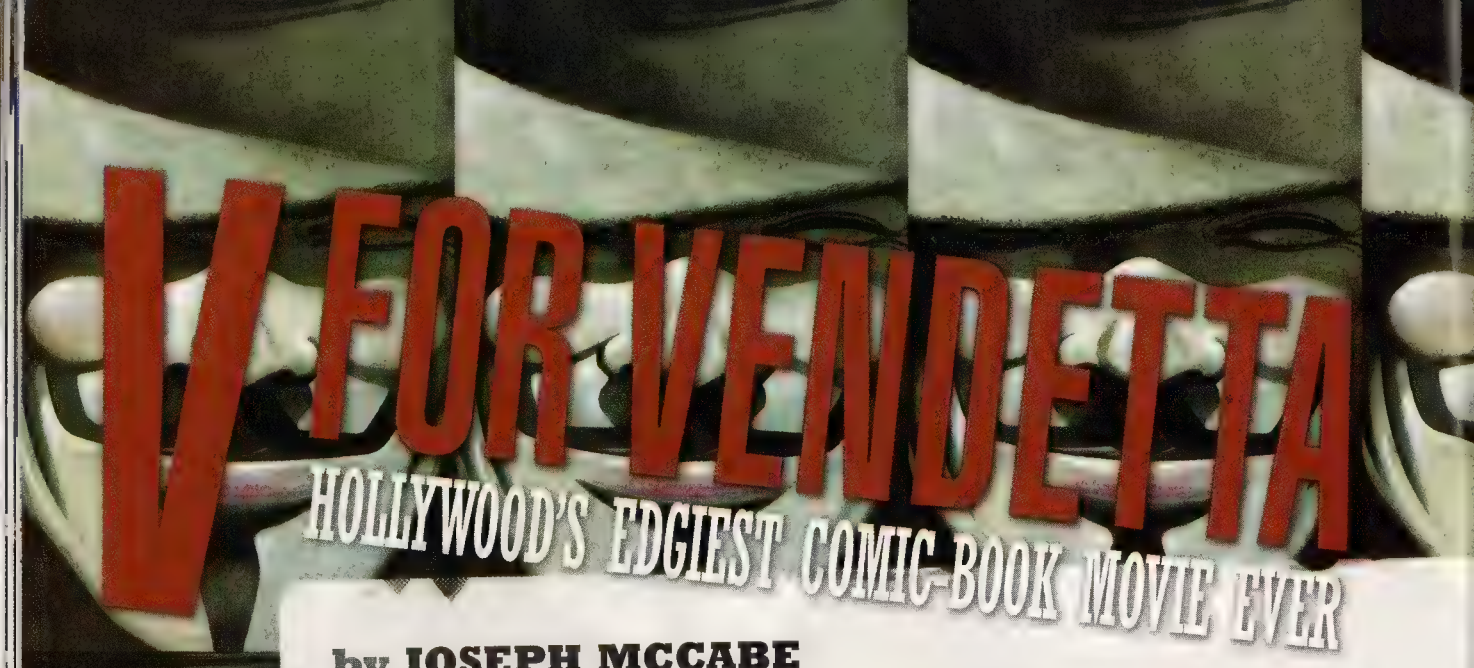
Because the project is targeted at home-video consumers, it afforded Marvel substantial freedom to present its characters in ways it never could have shown them to Saturday-morning crowds, whether it was a matter of implying Tony Stark's alcoholism or showing The Hulk's fury in graphic moments of violence. Kyle suggested that working outside network constraints was the only way to do justice to a series like *The Ultimates* and said, "When you're doing television, you're limited in the stories you can tell, but for our direct-to-DVD projects, we can do whatever best serves the story we want to tell."

Ultimate Avengers is the first release in Marvel's eight-film 2004 deal with Lionsgate Home Entertainment, which pays Marvel licensing fees for character rights and funds development, production, distribution, and marketing for each title. Marvel oversees the creative end of each film. The two companies split all profits, whereas past animated Marvel projects have typically given the company licensing fees only. Three additional films from the deal have been announced: *Ultimate Avengers II* (scheduled for release in August), an *Iron Man* feature (slated for October), and a *Doctor Strange* feature (announced for February 2007).

Marvel's move into animated features is one of its several initiatives into high-profile media platforms. In addition to its continued partnerships with Hollywood studios, last April Marvel announced its intention to produce its own big-budget live-action features, which are planned to be introduced in 2008. Also in the works from the animation division are 26 half-hour episodes of a *Fantastic Four* animated series co-produced by French animation house Moonscoop, a Wolverine-based *X-Men* series in partnership with India's First Serve Toonz, and an *Iron Man* series. Kyle indicated that he is pleased with his division's progress and acknowledged that the potential exists to bring animated projects to the big screen. "We would, of course, like to improve the business and eventually look toward something with a bigger budget and bigger toys to play with.

"It would be fun to see what we could do with that opportunity."

ORDER THE THIRD ISSUE
OR THE BABY GETS IT!!
ARCHAIC™
ISSUE 3
FENICKX



V FOR VENDETTA

HOLLYWOOD'S EDGIEST COMIC-BOOK MOVIE EVER

by JOSEPH MCCABE

Controversy has always surrounded *V for Vendetta*. It was hardly coincidental that British comics creators Alan Moore and David Lloyd released their examination of a near-future England (suffering the effects of fascism) during the reign of Conservative Prime Minister Margaret Thatcher.

And the *V* film adaptation (scripted by *The Matrix*' Wachowski brothers) thrusts the graphic novel's protagonist, a Guy Fawkes mask-wearing terrorist, into the media spotlight in the midst of a global "war on terrorism." Still, the film's cast and crew appeared unafraid of courting controversy when they sat down to speak with ***CBG***.

"I mean it's a fictional story," said Producer Joel Silver. "I mean aliens blew up the world in *War of the Worlds*, y'know? It's just a society that reminds us of England because it has landmarks in it. I think this goes clear past conservative fascism, but it is a political state where there is a need to change the state. And I don't think you can watch the movie without feeling something either way. Whether the Bath party in Iraq or — I don't know if you can compare it to anything we can look at — Nazi Germany. I mean, it's a difficult time, but I think that it's a smart movie. It's that horrible word, 'intellectual.' I mean you have to think about the movie. It isn't just a teen slasher movie. There's a lot going on here."

V for Vendetta stars Hugo Weaving (of *The Matrix* and *The Lord of the Rings*) as the crusading V, who, in the midst of his war against a totalitarian government, rescues a young woman named Evey — played by Natalie Portman — whose life is in jeopardy.

In real life, Portman has a different problem, albeit one most people would kill for: she can't help but be beautiful. Even while sporting Evey's shaved head, the Oscar-nominated actress exudes loveliness. Portman explained her feelings toward *V*'s volatile subject matter.

"I think it's made me think a lot about how we all sort of have our threshold for what we would allow to justify violence. I think most people would say that they would commit violence to save their child or something. But, then, if you extend that to a leader of a country, he feels like *all* the people in his country are children and he will commit violence on their behalf to protect them. You realize that you can understand that everyone has their own sort of limits to what would cause them to be violent. I think the main thing I learned from it is the way we all define and judge and characterize violence is very much from our own perspective. I mean it has to do with whether we agree with the person's reason or not. It changed my opinion about violence.

"But I think," she quickly added with a

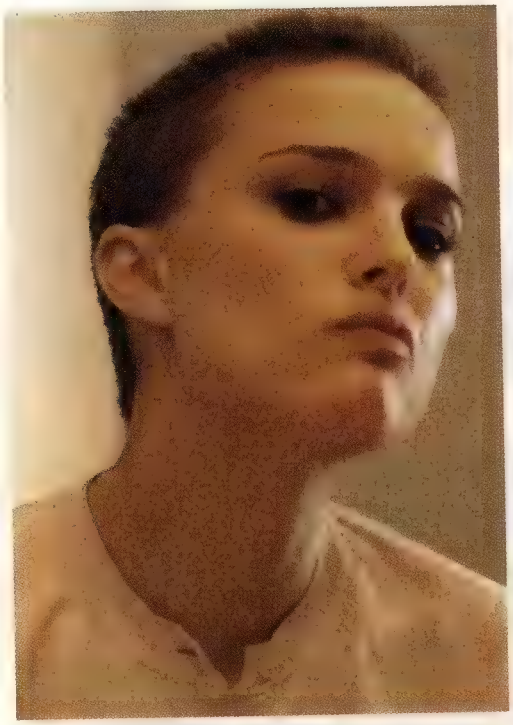
laugh, "overall, it's pretty bad to cause harm to other human beings."

Despite having starred in three *Star Wars* films, and now *V*, Portman said she has yet to lose her affinity for big-screen fantasy:

"I think that a fantasy or a fictional world allows you to feel certain things or come to certain questions or answers or consider things in a way that you wouldn't when you're so tied to reality and circumstances. It allows you to abstract a little bit more, because it doesn't have consequences for our world. Then, once you come to those sort of emotions or ideas in a fictional world, you can bring it back to your own world and apply those concepts."

Portman told ***CBG*** she doesn't feel burdened by being the most recognizable name in *V*'s cast. "We do our best to make something that people will be entertained by, provoked by, whatever, and you can never tell if or how people will respond. I'm really enthusiastic about it and I loved making it and I'm really interested in the story. I think there's an amazing source in the graphic novel that Alan Moore and David created, and I feel lucky to be a part of it."

V marks the feature-film directorial debut of James McTeigue, who previously worked with the Wachowskis as assistant director on all three *Matrix* films. McTeigue speculated on what prompted Warner Brothers to greenlight such a controversial project.



***Natalie Portman plays Evey in* V for Vendetta.**

"I think there's probably a general feeling in the filmmaking community — and I guess you can see it in films like *Syriana* — that there are people who want to have a different political voice," he said. "I think Warner Brothers recognized that. They're smart about it. The other thing is Joel Silver, the Wachowskis: They have pretty formidable track records. I think it gives the studio a comfort level, where they go, 'Well, these guys aren't going to try making anything that isn't of the highest quality, that isn't something that they really believe in.' I think that sort of plays into it. And I guess also with me, as a first-time director, it's not like I haven't had any experience. It's not like I haven't done anything before. They kind of look and go, 'Well, he's been responsible for a lot of films with big budgets. He's gonna be responsible. I think we can trust him to go ahead and do it.' "

Regarding the most recent bit of controversy surrounding *V for Vendetta* — Alan Moore's public disavowal of the film — McTeigue said, "I think with Alan: For him, the graphic novel was written more than 20 years ago. And I think he's an amazing writer; he's a complete icon. You don't have to go into too many comics shops to see there are whole sections dedicated to Alan Moore. He writes his stuff and puts it out there and, if things get made in Hollywood, he tends to want to have a hands-off approach. David Lloyd has been involved in it and is happy with it. I think Alan's just a different character, that's all."

V for Vendetta opens March 17 in theaters nationwide.

David Lloyd on *V for Vendetta*

Given the failure of past adaptations of Alan Moore's work, fans of the original *V for Vendetta* may approach the new film adaptation with some trepidation, but *V* co-creator, artist David Lloyd, told ***CBG*** he's delighted with the film.

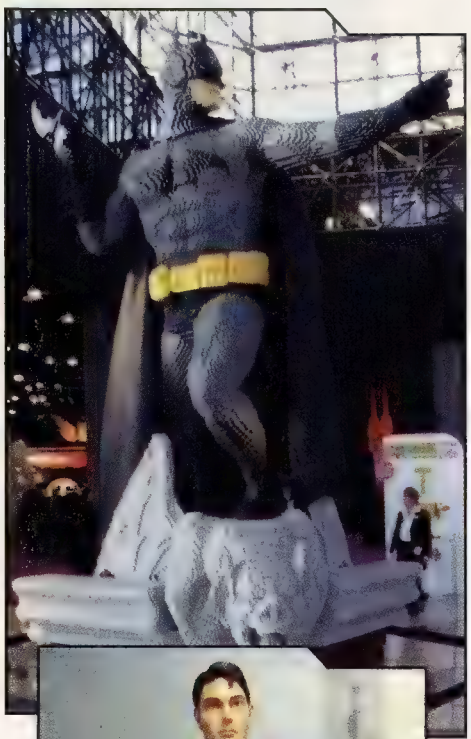
"I saw it in November — they had a preview. You'll be impressed when you see it. I think the only people who are liable to have misgivings about it are people who really are dedicated admirers of the original. They may find some of the changes that have been made are difficult for them. But the whole core of it is the same, and the incidents and the sequence of events and the philosophy of it is the same as the original story."

Lloyd says he overcame his reservations upon reading the Wachowski brothers' script. "Initially I was kind of disappointed because it wasn't as close to the original as the first [script] they'd done, which was closer — they'd changed the ending but it was closer. But then I had to step back from it and say, 'The thing is that the core of it all is exactly the same.' So I kind of reread it and thought, 'Well, this is very, very good.' "

Toy Fair 2006

Movie-based toys dominate

by MARC PATTEN



Yes this is mainly a magazine about comic books, but to ignore such a colossal event as the toy industry's biggest trade show previewing goodies for the coming year would be a horrible tragedy. (Well, at the least, ***CBG*** would be that much less fun to read!) There will be more stuff to reveal about this summer's impending blockbuster, *Superman Returns* and the monsoon of merchandise it's spawning in a future issue. Likewise with our friends at Dark Horse in a special Dark Horse 20th anniversary issue coming this summer. Now on with the show!

From a life-sized Batman made of Legos to a* Superman Returns *statue and toys based on the animated film* Cars, *Toy Fair had movie-related items to appeal to everyone.

Photos by Marc Patten

Hasbro: They're #2, but they try harder. While 2006 promises lots of new Star Wars and Transformers goodness, including an expanded die-cast line and tons of new action figures of various sizes, the year will be spent gearing up for what will be one of the biggest comics movie years of all time! *Transformers*, *Fantastic Four 2*, *Ghost Rider*, and *Spider-Man 3* will all vie for your toy collecting dollars in 2007, as the company was recently awarded the Marvel Comics master toy license. (Yes, that means Toy Biz will no longer be making Marvel toys after this year.)

Hasbro's previews at Toy Fair included Transformers Attacktix (left) joining the company's Star Wars Attacktix, a series of Battlestar Galactica die-cast toys (above), and a George Lucas Stormtrooper for its Star Wars line (right).

Mattel: Releasing two of the biggest movie licenses for toys in 2006, Mattel has an unbelievable line of toys based on *Superman Returns*, plus the Disney-Pixar blockbuster, *Cars*. A new line of collector-oriented figures under the DC Super-Heroes brand is also on its way with several Superman- and Batman-themed assortments. The company also continues its highly successful *Justice League Unlimited* action figures with plans to continue the line into 2007, despite the fact that 2006 is the last year scheduled for new episodes.

Mattel will continue its line of* Justice League Unlimited *action figures with several new characters, including Vigilante and Rocket Red, as well as new stylings for Superman, The Flash, and Batman.

Jakks Pacific: Besides the plethora of new WWE figures from classic superstars of yesteryear to the giants of today (with an impressive new assortment coming out each month), the company will produce an awesomely detailed line of action figures based on the *Rocky* movie franchise with full assortments from all six movies, including the upcoming *Rocky VI* film.

Figures based on the characters from the Rocky films were Jakks' biggest news at the show. Now you can have Apollo beat Clubber Lang once and for all, with Mickey telling them they're all bums from ringside.

Marvel Toys' (formerly Toy Biz) lineup includes such two-packs as a Hulk vs. Leader set, Marvel Legends including Captain America, and a Spider-Hulk figure.

Marvel Toys: Toy Biz (now Marvel Toys) will leave its own properties in style, as the Marvel Characters license moves to Hasbro in 2007. Three new series of its awesome Marvel Legends line are planned, plus two-packs and new large-scale figures. X-Men, Fantastic Four, and Spider-Man classic lines are out now, paving the way for a line based on the *X3* film and new Fantastic Four animated series.

DC Direct will "Re-Activate" older figures with more articulation and fresh head sculpts as well as released a line of figures based on Silver Age Superman stories.

DC Direct: DC is blowing fans away with each new release, and 2006 is no exception. A second series of *Crisis on Infinite Earths* figures are due soon, as well as toys based on the #1-selling *Infinite Crisis*. A fourth wave of Alex Ross-designed Justice League figures are on the way as well. The biggest news (in my opinion) is the release of a line called DC Re-Activated, which will re-release long-since sold-out fan-favorite figures with more articulation and new head sculpts. On the statue front, in conjunction with Weta Workshop and movie director Brian Singer, an unbelievable line of statues and busts from *Superman Returns* will be released this summer.

Diamond Select's offerings include a Hawkeye statue (left) and such Star Trek Classic figures as Captain Kirk in his original command chair (right).

Diamond Select Toys: DST continues to grow with new Marvel items, including a new line of mini-busts dubbed Marvel Icons — classic iconic poses of Marvel's best of the best. Upcoming Marvel Select action figures include Cloak & Dagger and Moon Knight, plus a surprise black-costumed Julia Carpenter Spider Woman figure, which is a San Diego Comic Con 2006 exclusive. The company continues its popular *Buffy: the Vampire Slayer* and *Angel* lines and adds more Star Trek Classic and ST:TNG, plus cool toys based on the popular *Stargate SG-1* show. (Sadly, no more *Serenity* figures). And don't forget *Battlestar Galactica* goodies.

WE'RE BUILDING A NEW TOY SHOP.

IT'S GOING TO BE HUGE.

COURTESY OF TOY BIZ

MORE PRICING. MORE NEWS. MORE PAGES. MORE REVIEWS.

ToyShop®

Watch for it this spring | Visit www.toyshopmag.com for a sneak peek

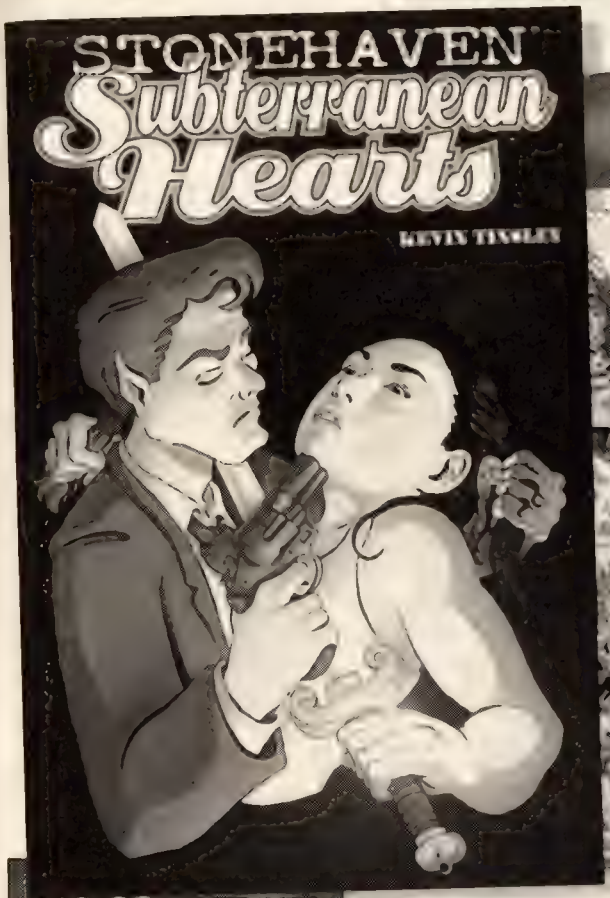
Funko: The company that reintroduced the world to bobble-heads six years ago is bigger than ever, with new lines of vinyl bobbles of *Family Guy*, *The Simpsons*, *Scooby-Doo*, and classic Peanuts. A new line of dashboard bobble air-fresheners will also launch this year to automotive stores everywhere. Plus the company will continue to produce non-bobbling collector oriented vinyl figures with production runs ranging from 500 to 1,500 pieces.

Lego: The original building-block company takes things to a new level this year with a ton of licensed block sets based on classic Batman comic characters. Batmobiles, Batcaves, and Batjets — you name it, they are making it. The little Lego block figures are some of the cutest things you've ever seen. A line of SpongeBob building sets also launches, and the highly successful Star Wars line continues in force.

Dark Horse: One of the most innovative collectible companies launches new statuettes based on Marv from *Sin City*, Magnus: Robot Fighter, Groo, Bone, and others. The most exciting announcements were the new Vintage Kelloggs Cereal line of vinyl figures and metal signs, and large vinyl figures of The Shmoo and Underdog.

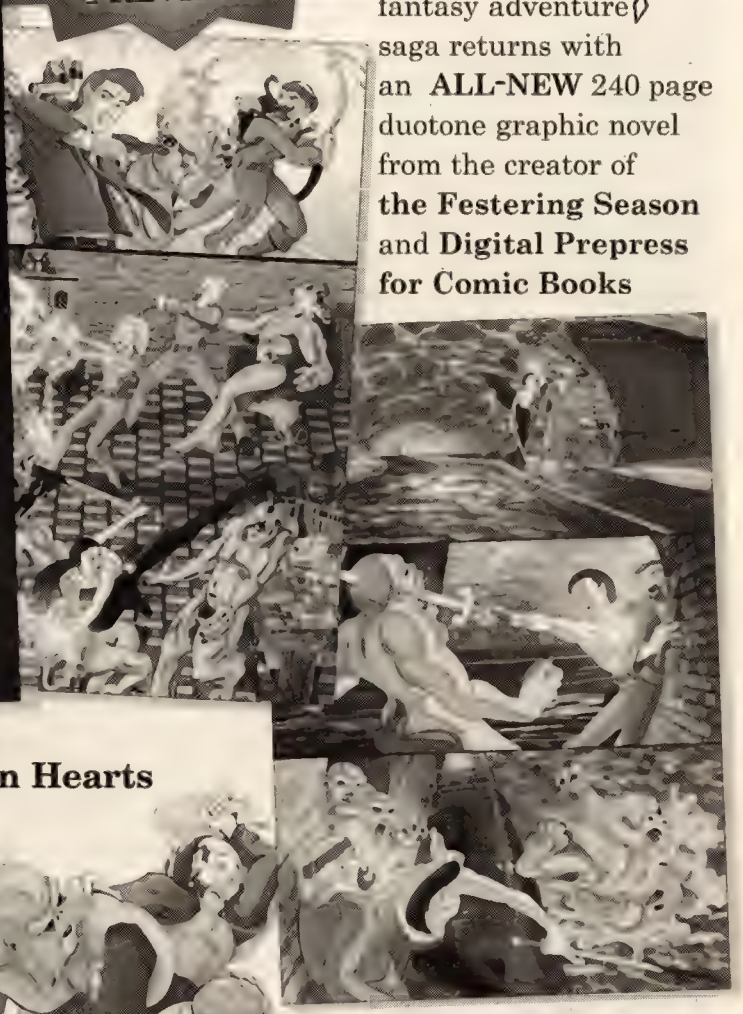
For more toy news, check out *Marc's Comics in Action column* on *Page 110* for more from Toy Fair 2006.

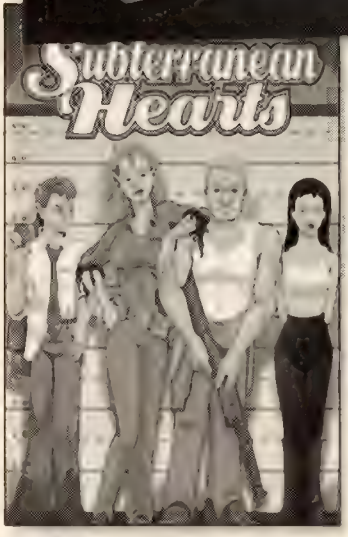
A BRAND NEW GRAPHIC NOVEL from STICKMAN GRAPHICS



AVAILABLE IN APRIL DIAMOND PREVIEWS

The existential fantasy adventure saga returns with an **ALL-NEW** 240 page duotone graphic novel from the creator of **the Festering Season** and **Digital Prepress for Comic Books**

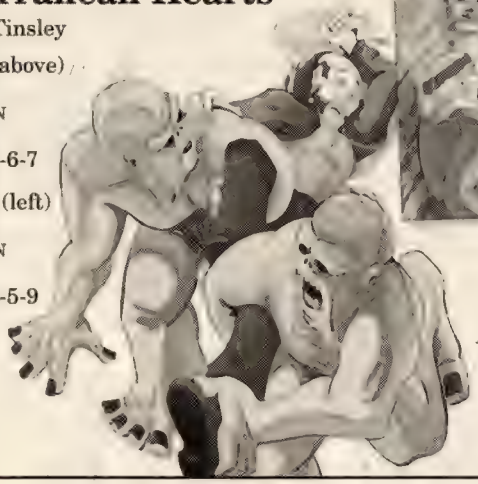




Stonehaven: Subterranean Hearts
by Kevin Tinsley

softcover (above)
$19.95 US
$29.95 CAN
ISBN
0-9675423-6-7

hardcover (left)
$38.95 US
$59.95 CAN
ISBN
0-9675423-5-9



Distributed by Diamond Books, Ingram Book Group and Baker & Taylor Wholesaler. Available at all major bookstores, comic shops, and online book sellers in June. For reviews and sample art visit our website at www.stickmangraphics.com.

And Don't Forget Our Critically Acclaimed Backlist

Stonehaven:
Milk Cartons & Dog Biscuits
by Kevin Tinsley & Phil Singer

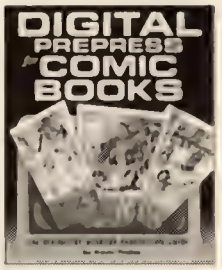
$19.95 US / $29.95 CAN
ISBN 0-9675423-4-0
softcover (pictured)

$38.95 US / $59.95 CAN
ISBN 0-9675423-3-2
hardcover

The Festering Season™
by Kevin Tinsley
& Tim Smith 3

$19.95 US / $29.95 CAN
ISBN: 0-9675423-2-4
softcover (pictured)

$38.95 US / $59.95 CAN
ISBN: 0-9675423-1-6
hardcover



ISBN 0-9675423-0-8

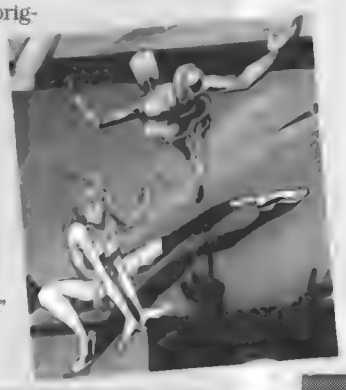
The Blurbs!

by **RAY SIDMAN**

New Judo Girl series coming from Alias

This April, Alias Comics will launch a new *Judo Girl* mini-series. Writer Johnny Lowe and Alex Julian are on board for the title about the Silver Age super-hero who disappeared and reappeared in the early 21st century.

She's continuing her quest to find her brother, who appeared in last year's original *Judo Girl* mini-series. While she's dealing with family matters, another person from her past turns up: the villainous Hep Cat, now in his 60s.



Lowe said he's aiming for a fun comic, not one with grim and gritty elements. "I wanted to write something I'd pick up and enjoy myself," he stated. "I'm certainly having fun putting it together."

Images ©2006 Alias Comics

MoviePoopShoot.com regulars move on

IDW Publishing Editor in Chief Chris Ryall announced he has stepped down as editor in chief at filmmaker-writer Kevin Smith's website *MoviePoopShoot.com* as of Feb. 12. Ryall had been with the site since June 2002.

Also leaving the site the same week was writer Scott Tipton, whose column *Comics 101* went live there approximately three years ago. The column will continue at Tipton's Comics101.com, launching the week of Feb. 20.

Ryall will join Comics101.com with his *TV Recommendations* column, as well as his documenting of the development of the comic-book adaptation of Clive Barker's *The Great and Secret Show*.

Comics101.com will also feature Scott Bowden, writer of *Kentucky Fried Rasslin'*.

Images ©1992 Dark Horse Comics

Army of Darkness collected

The original comic-book adaptation of the cult film *Army of Darkness* drawn by John Bolton and written by Sam Raimi (the director of the movie) and his brother, Ivan Raimi, is due from Dynamic Forces in July.

The hardcover book collects the 88-page three-issue Dark Horse series from 1992-1993. This new version comes with an interview with Bruce Campbell and a foreword by Kurt Busiek.

Who banned *Roger Rabbit*?

News agencies around the world are reporting on the Feb. 15 announcement by China's State Adminstration of Radio, Film, and Television banning any show that combines animation with live action.

One show already banned under this ruling is the 1995 film *Babe*, which features a talking pig.

The reports say SARFT's announcement stated such shows "jeopardize the broadcasting order of home-made animation and mislead their development."

Interestingly enough, reports also say a popular hybrid show from Japan that has been aired on Beijing TV is still being broadcast there.

CBLDF appoints new deputy director

The Comic Book Legal Defense Fund has named a new deputy director. Greg Thompson, a retailer for nine years who also has written comic books with 2004's *Hero Camp*, has assumed the role. CBLDF made the announcement during WonderCon, which took place Feb. 10-12 in San Francisco.

CBLDF Executive Director Charles Brownstein said, "He's proven himself to be an intelligent, industrious, and ambitious member of our team, and I know, as he moves along, that he'll help us move into even bigger and better places."

Getting *Hysteria*

Comics artist and writer Mike Hawthorne recently spoke to ***CBG*** about the relaunch of his comic-book series *Hysteria*. The new title, *Hysteria: One Man Gang*, is the second volume in the series and is slated for March release from Image Comics, continuing the urban saga begun with the graphic novel from Oni Press.

Hawthorne said that, when he tried to publish this second volume in the *Hysteria* series at Oni a year ago, family obligations and his other work required him to push back deadlines. As a result, he opted "to cancel the series rather than have it perpetually late." Once a schedule became more available to do it again, he wanted to have it released exactly one year after the original time, which was March 2004. However, due to scheduling and budgeting issues with Oni, he said, he and the publisher amicably decided he should take the title elsewhere.

A major change for the Image release is that the book will be released in four issues, rather than as a large graphic novel. When asked if this required much change to the original script or layout, Hawthorne said it did not. He added that the book — designed as a 100-page long fight scene — already had built-in cliffhangers, so it was easy to alter it for the four-issue format.

He also said he's well ahead of the publishing schedule, with the first two issues of the two-tone project pencilled and inked, and the third pencilled. He has also completed the wraparound covers for the first three issues.

Each issue will have 25 pages of story plus a six-page backup.

Already looking ahead to the collected trade of *One Man Gang*, Hawthorne said plans call for it to be in digest format with a new backup story. Hawthorne said that he supported the new backup story in the trade, citing fair play for fans, adding, "I want each release to be unique to the other ... so that nobody feels cheated."

Hawthorne is also planning to reprint his self-published run of *Hysteria* comics from 1998-1999, tentatively titled *Volume Zero*. He's also planning a new *Hysteria* Halloween one-shot.

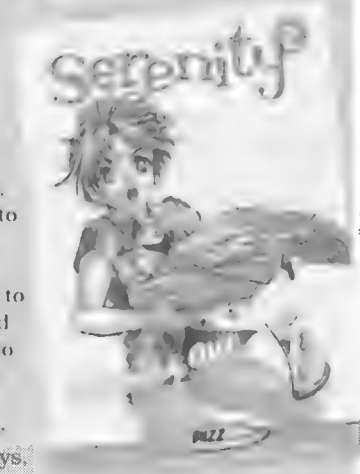
Image ©2006 Image Comics

Christian creator Dixon finds his Serenity

It began as a proposed Spider-Man-as-Christian project but over the years has become something far different. Buzz Dixon, founder of Realbuzz Studios and creator of the Christian manga comic book *Serenity*, spoke to ***CBG*** about his book and the path he and it have followed.

The story began six years ago, when Dixon worked for the now-defunct StanLeeMedia.com. Someone proposed the idea of a Christian comic book to Stan Lee, who gave the project to Dixon, who said he thinks he got the job because his religious convictions were known to his coworkers.

However, what Lee had in mind was nothing like what Dixon would eventually develop. "He quite literally was expecting me to come back with the equivalent of Spider-Man is sitting at home reading his *Bible*, the Green Goblin shows up, and they fight'," commented Dixon. After researching the Christian book market, Dixon decided the super hero idea wouldn't work. He said he felt the market was more open to "real life issues, real life challenges, and how Christians morals, values, and faith could be applied to them." As a result, Dixon created *Serenity*, which he described as "a comedic teen soap opera for tween to teen girls about a young girl named Serenity who is a troubled teen who gets turned around by the positive influences of Christian friends."



Images ©2006 Realbuzz Studios

Lee didn't go for the idea, so the two had an amicable parting of ways, and Dixon set out to publish the book on his own. He spent the next three to four years working "to gain any traction at all with it." He pursued it as a magazine but, after getting advice, decided that the graphic novel format was the way to go, primarily to save time that would have been spent chasing advertisers for a magazine.

Currently, three volumes of the bimonthly series have been released, the first (*Bad Girl in Town*) in November 2005 and the latest (*Basket Case*) this March. Dixon said that, after #6, the book will change its publishing format — though not with regard to content — and that he has enough material for 20 to 24 volumes. "We have Serenity's life pretty well plotted out throughout her high school and young adult life."

He said that the book is selling "very well," saying that it is the first manga to ever appear on the Christian Bookseller Association's bestseller list and is one of the few fiction titles to have appeared on that list. "We've made a big impact in the CBA market, and we've been getting very positive response from other markets, as well."

He commented that he has looked to a wide array of venues for exposure. As well as at Christian stores, the book is available in the direct market through Diamond Comic Distributors; in July the first four volumes will be available via Wal-Mart.

As for multi-media, Dixon said that Realbuzz Studios is in talks with numerous parties and that multiple Serenity projects are in the works.

Survey says ... How do you store comics?

By James Mishler

We've closed the *www.CBGXtra.com* December-January survey, which asked two questions about readers' comic-book storage methods. Here are the unscientific results of the survey...

How do you store your individual comic books?

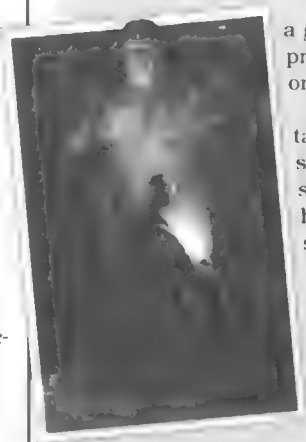
Loose ... 13%
In comic bags ... 22%
In comic bags, with boards ... 64%
Other ... 1%

How do you store the majority of your comics collection?

Loose ... 4%
In boxes ... 87%
On shelves, spine-out ... 6%
Other ... 3%

There were no surprises this time around; most readers who filled out the survey store their comic books in bags with boards — and then store those bagged and boarded comic books in boxes. This data nicely fits anecdotal evidence from fans and retailers.

Millar totally talks *1985*



The legions of Mark Millar's fans got a glimpse at his much-anticipated new project, *1985*, at his site, MillarWorld, on Jan. 16.

Millar recently announced he was taking six months off for medical reasons, but said he had to hop online to show off the art. He also discussed his recent trip to the Marvel Comics summit, where *1985* was presented.

In his comments at MillarWorld, he said, "Here's a look at some of the many pages from 1985 I've had back from the boys. They're so bloody magical and so different from anything else I've seen in a superhero book. They feel beyond 3-D to me, like the Marvel Universe is a magical little world we can just dip inside. I don't want to spoil any of the main images as the project is still some six months away from publication, but here's a little taster for now. Hope you like. I love them to pieces. Just haunting and beautiful. This is shaping up to be ten times the book I even had in my head and a totally new experience for the readers."

Images ©2006 Marvel Characters Inc.

Top Cow names new editor in chief

Top Cow Productions has named Renae Geerlings its new editor in chief, effective March 1. She has nine years experience in comic-book editorial.

Geerlings replaces outgoing Editor in Chief Jim McLauchlin, who will return to his previous career as sportswriter and broadcaster working for Fox network and magazines *FHM*, *Playboy*, and *Baseball America*, as well as continuing his work as president of ACTOR (A Commitment To Our Roots).

Of Geerlings, Top Cow founder and Chief Executive Officer Marc Silvestri said, "Renae has shown time and time again that she's an expert in all areas of our business. In story sense, scheduling, talent relations, and anything else that comes up, she's the tops."

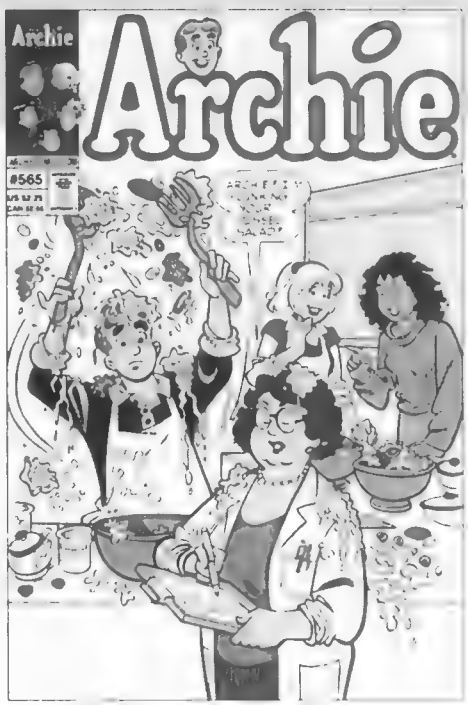


Image ©2006 Archie Comics

Archie learns manga

With the March issue of *Archie*, America's favorite teen (that would be Archie) learns about manga after he's assigned a 500-word essay on the subject by — who else? — Ms. Grundy. Watch for the fun in *Archie* #565.

Delve into super-hero science

"Live the comics. Live the science." Welcome to the tagline for the Marvel Super Heroes Science Exhibition on display at the California Science Center in Los Angeles from March 26 through Sept. 4. The Center will play host to a premiere on opening day.

The exhibit allows visitors to:

- test their senses *à la* Daredevil, as they navigate an alley using only their senses of touch and hearing
- explore The Hulk's brain to understand what areas control human emotions
- have extra prosthetic limbs like Doctor Octopus
- study lightning and thunderstorms in the Storm exhibit
- see the optical illusion called "motion-induced blindness," used by Invisible Woman Sue Storm to make herself disappear

The exhibit is open daily from 10 a.m. to 5 p.m. Admission is $9.75 for adults, $7.75 for ages 4 through 12, and $8.75 for senior citizens and those with student ID. Organizers encourage purchasing tickets in advance. Additional information and advance-ticket purchasing appears at *www.californiasciencecenter.org*.

Databank

New comics sales for January 2006

Diamond sales

Top comics *ordered* by retailers

Comics shops ordered more than **5.57 million comic books** from **Diamond Comic Distributors** in January, a half-million more than in the same month in 2005. Those comics were worth **$16.69 million**, up 16% from the same month in 2005.

Adding **all** comics, trade paperbacks, and magazines sold by Diamond, the total grows to **$25.56 million**, up 10% from the same month in 2005.

Orders shown below are **estimates:**

	Comic Book	Price	Publisher	Orders
1	Infinite Crisis #4	$3.99	DC	182,600
2	All Star Superman #2	$2.99	DC	124,300
3	New Avengers #15	$2.50	Marvel	121,700
4	Amazing Spider-Man #528	$2.50	Marvel	95,400
5	Green Lantern #7	$2.99	DC	84,700
6	Ultimate Extinction #1	$2.99	Marvel	82,700
7	Uncanny X-Men #468	$2.50	Marvel	79,800
8	F. N. Spider-Man #4	$2.99	Marvel	78,600
9	Marvel Knights Spider-Man #22	$2.99	Marvel	74,900
10	X-Men #181	$2.50	Marvel	74,100
11	JLA #124	$2.50	DC	74,000
12	Ultimate X-Men #66	$2.50	Marvel	73,700
13	X-Men Deadly Genesis #3	$3.50	Marvel	73,400
14	Ultimate Spider-Man #89	$2.50	Marvel	71,900
15	Wolverine #38	$2.50	Marvel	70,900
16	X-Men 198 #1	$2.99	Marvel	68,700
17	Day of Vengeance Infinite Crisis Sp.	$3.99	DC	67,500
18	Teen Titans #31	$2.50	DC	65,200
19	Batman #649	$2.50	DC	62,400
20	Superman #225	$2.50	DC	61,700
21	Ultimate Fantastic Four X-Men Sp.	$2.99	Marvel	60,500
22	Green Lantern Corps Recharge #4	$2.99	DC	59,900
23	Ghost Rider #5	$2.99	Marvel	56,900
24	X-Men End Men & X-Men #1	$2.99	Marvel	52,900
25	Son of M #2	$2.99	Marvel	52,700
26	Spider-Man/Black Cat #6	$2.99	Marvel	51,500
27	JSA #81	$2.50	DC	50,100
28	Superman/Shazam: First Thunder #3	$3.50	DC	48,900
29	New Excalibur #3	$2.99	Marvel	47,200
30	Transformers Infiltration #1	$2.99	IDW	45,500
31	Advs of Superman #648	$2.50	DC	45,300
32	Iron Man #5	$2.99	Marvel	45,200
33	Daredevil #81	$2.99	Marvel	44,200
34	Outsiders #32	$2.50	DC	44,000
35	Spider-Woman Origin #2	$2.99	Marvel	43,700
36	New X-Men #22	$2.99	Marvel	42,900
37	JSA Classified #7	$2.50	DC	42,800
38	Wonder Woman #225	$2.50	DC	42,600
39	Red Sonja #4	$2.99	Dynamic	41,800
40	Generation M #3	$2.99	Marvel	41,500
41	Action Comics #835	$2.50	DC	41,100
42	Flash #230	$2.50	DC	40,600
43	JLA Classified #16	$2.99	DC	39,300
44	Marvel Zombies #2	$2.99	Marvel	38,500
45	X-Men 198 Files #	$3.99	Marvel	36,500
46	Incredible Hulk #91	$2.99	Marvel	36,000
47	Detective Comics #815	$2.50	DC	35,600
48	Nightwing #116	$2.50	DC	35,100
49	Sentinel Squad One #1	$2.99	Marvel	35,000
50	Punisher #29	$2.99	Marvel	34,700

Source: *Diamond Comic Distributors, Comics & Games Retailer magazine*

The HEAT-meter

Top comics *sold* by retailers

Whereas the list on the left represents what comic books retailers **ordered and received**, the rankings below represent what retailers **said they sold**, in reports to ***CBG***. While not as exact as order data, this ranking shows those titles that are performing better in shops than their orders would indicate. **Marvel's *Next Wave* #1**, for example, came in 65th in orders for the month, but 43rd in actual retailer sales.

Some titles listed below actually shipped the previous month but were still being reported as strong sellers.

1	Infinite Crisis	26	Spider-Woman: Origin
2	New Avengers	27	Ultimate X-Men
3	Green Lantern	28	Action Comics
4	All-Star Superman	29	Detective Comics
5	JLA	30	Ultimate Wolverine vs Hulk
6	Amazing Spider-Man	31	Outsiders
7	F. N. Spider-Man	32	JSA Classified
8	Batman	33	Adventures of Superman
9	Marvel Knights: Spider Man	34	Ult. FF/X-Men Special
10	X-Men: Deadly Genesis	35	Batman: Journey into Knight
11	Day of Vengeance/IC Special	36	Ultimates 2
12	Teen Titans	37	Flash
13	GLC: Recharge	38	New Excalibur
14	Wolverine	39	Seven Soldiers: Frankenstein
15	Ultimate Extinction	40	X-Factor
16	All Star Batman & Robin	41	Green Arrow
17	X-Men: The 198	42	Seven Soldiers: Mister Miracle
18	Ghost Rider	43	Next Wave
19	Justice	44	Iron Man
20	Uncanny X-Men	45	New X-Men
21	Superman	46	Marvel Zombies
22	X-Men	47	Batman and the Monster Men
23	Son of M	48	Batman: Legends ot DK
24	JSA	49	Books of Doom
25	Ultimate Spider-Man	50	Batman: Gotham Knights

Source: *Comics & Games Retailer magazine*

The scoreboard

Publisher market shares

The first two tables below break down retailer orders for the Top 300 comics sold by Diamond, exclusive of trade paperbacks.

The table on the right represents the share of all publications Diamond sold, capturing comics not in the Top 300, trade paperbacks, and magazines (whether or not they contain comics).

Share of Top 300 Comics (in units)		Share of Top 300 Comics (in dollars)		Share of ALL publications (in dollars)	
Publisher	Share	Publisher	Share	Publisher	Share
Marvel	28.67%	Marvel	44.26%	Marvel	36.79%
DC	28.67%	DC	38.42%	DC	35.30%
Image	8.33%	Dark Horse	3.48%	Dark Horse	5.37%
IDW	4.00%	Image	3.18%	Image	3.34%
Dark Horse	3.67%	IDW	2.33%	Viz	2.18%
Archie	3.67%	Dynamic	1.60%	Wizard	1.82%
Devil's Due	2.67%	Devil's Due	1.24%	IDW	1.80%
Antarcic	1.67%	Gemstone	0.51%	Tokyopop	1.74%
Slave Labor	1.67%	Avatar	0.48%	Dynamic	1.22%
Gemstone	1.33%	Udon	0.45%	Devil'sDue	0.88%

Source: *Diamond Comic Distributors, Comics & Games Retailer magazine*

For more on industry sales trends, visit the **Knowledge Base** forum at **www.cbgxtra.com**

COMICS IN YOUR FUTURE

Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime. For weekly updates, visit the Shelf List forum at ***www.cbgxtra.com.***

ON SALE IN APRIL 2006

Abstract Studios
Strangers In Paradise #81, $2.95

AC Comics
Best of West: Big-B Western Special #1, $24.95
Crypt of Horror Vol. 2 TP, $24.95
Femforce #136, $6.95

Adhouse Books
Superior Showcase #1, $2.95

Alias
10th Muse Vol. 2 #13, $3.50
Atomik Mike #3, $3.50
Chrono Mechanics: Precious Metal Coll Gold #2, $3.50
Free Comic Book Digest Vol. 2 April 2006, $0.25
Hyper-Actives #3, $3.50
Judo Girl Vol. 2 #1, $3.50
Legend of Isis #12, $3.50
Orion The Hunter #2, $2.99
*Super Teen*Topia* #1, $3.50
Twinblades: Killing Words #3, $3.50
Victoria's Secret Service #5, $3.50

Americanime Productions
Bounty Killer #1, $3.50
Honor of the Damned #3, $3.50

Anarchy Studios/Harris Comics
Vampirella: Revelations Vol. 1 TP, $12.95

Antarctic Press
Alice In Wonderland #3, $3.50

Archie

Betty's genealogical research reveals historical relationships in ***Betty* #155,** shipping April 19.

April 5
Jughead #172, $2.25
Sonic X #7, $2.25
Tales From Riverdale Digest #10, $2.39

April 12
Archie #565, $2.25
Archie Double Digest #169, $3.59
Jugheads Double Digest #120, $3.59

April 19
***Betty* #155, $2.25**
Jughead and Friends Digest #10, $2.49
Pals 'N' Gals Double Digest #102, $3.69
Sonic The Hedgehog #161, $2.25

April 26
Betty & Veronica #217, $2.25
Betty & Veronica Digest #165, $2.49
Jughead's Double Digest #121, $3.69
Sabrina Vol. 2 #75, $2.25

Duel #3, $2.99
Gold Digger #74, $2.99
Gold Digger Color Remix #4, $2.99
Ninja High School #138, $2.99
Twilight X: War #5, $2.99
Warrior Nun: Lazarus #0, $3.50

Ape Entertainment
Horrorwood #1, $3.50

Arcana Studio
10th Muse/Ezra #1, $3.99

Archaia Studios Press
Mouse Guard #2, $3.50
Robotika #3, $3.95

Aspen
Fathom #9, $2.99
Shrugged: Beginnings, $1.99
Soulfire #7, $2.99

Atlantis Studios
Talismen #3, $2.95

Avant-Verlag
Cargo: Comic Journalism From Israel - Germany TP, $24.95

Avatar
Chronicles of Wormwood Preview, $0.99
Medieval Lady Death: War of the Winds #2, (two covers $3.99; spec. ed. $9.99)
Wolfskin #1, (four covers $3.99)

Banana Tale Press
Banana Tails: Tales & Activities One-Shot, $4.95

Bandai Entertainment Inc
Eureka Seven Vol. 1 GN, $9.99
Samurai Champloo Film Manga Vol. 1 GN, $9.99

Beyond Starlight
Tales of Midnight Vol. 2 #3, $2.95

Black Coat Press
Wampus Vol. 1 TP, $20.95

Black Library
Art of Warhammer 40000 HC, $50.00

Blind Wolf Comics
Lil' Creeps One-Shot, $2.95

Bloody Mary Comics
Tales of Bloody Mary #7, $2.95

Bohemian Press
Tails #3, $2.95

Bongo Comics
Bart Simpson Comics #29, $2.99
Simpsons Classics #8, $3.99
Simpsons Comics #117, $2.99

Boom! Studios
Cthulhu Tales #1, $6.99
Jeremiah Harm #3, $3.99
Talent #1, $3.99
War of the Worlds: Second Wave #3, $2.99

Broccoli International Usa Inc
Galaxy Angel Beta Vol. 2 GN, $9.99
Kamui GN #3, $9.99

Bubblehead Publishing
Lost In Space: Voyage To The Bottom of the Soul TP, $37.95

DARK HORSE COMICS

Roommates who have no idea they're fighting on opposite sides of good and evil are the focus of *Archenemies* **#1,** shipping April 5.

April 5
***Archenemies* #1, $2.99**
B.P.R.D.: The Universal Machine #1, $2.99

April 12
Aliens Book Two: DNA War Novel, $6.99
Berserk Vol. 11 TP, $13.95
Blade of the Immortal #112, $2.99
Ghost In The Shell: Stand Alone Complex - The Lost Memory Novel, $8.95
Hellboy Vol. 6: Strange Places TP, $17.95
Little Lulu: Vol. 9 Lucky Lulu TP, $9.95
Michael Chabon Presents The Amazing Adv of the Escapist Vol. 3 TP, $14.95
Oh My Goddess! Vol. 23 Rtl TP, $10.95
Star Wars: Clone Wars Adventures Vol. 5 TP, $6.95
Star Wars: Rebellion #1, $2.99

April 19
Conan #27, $2.99
Conan: Book of Thoth #2, $4.99
Goon #17, $2.99
Lullabies From Hell Vol. 1 TP, $12.95
Space Pinchy: The Laboratory of Love, $2.99

April 26
Concrete Vol. 3: The Human Dilemma TP, $14.95
Haibane Renmei Anime Manga Vol. 1 TP, $14.95
Star Wars Knights of the Old Republic #4, $2.99
Star Wars: Tag & Bink Episode 1 Revenge of the Clone Menace, $2.99
Usagi Yojimbo #93, $2.99

Burlyman Entertainment
Shaolin Cowboy #5, (two covers $3.50)

Carnal Comics
Demi: Saga of A Demoness Vol. 1 TP, $15.95

Cellar Door Publishing
I Am Spartacus GN, $5.99

Century Comics
Shades of Gray Comics & Stories GN, $24.95

Chanting Monks Studios
Zacherley's Midnite Terrors #4, $3.95

Cinebook
Clifton Vol. 3: Seven Days To Die TP, $9.99
Yakari Vol. 3: Beavers TP, $9.99

Claypool Comics
Deadbeats #77, $2.50
Elvira #156, $2.50

Dabel Brothers Productions
Marshal #1, $2.95
Raymond E Feist Magician Apprentice #1, $2.95 (spec. ed. $5.95)
Tales of Alvin Maker: Red Prophet #2, $2.95 (spec. ed. $5.95)

Damage!
Ashes #3, $4.50

Dead Dog Comics & Ent
Day of the Dead: The Rising of Bub #2, $4.95
Tom Sullivan's Books of the Dead: Devilhead #4, $4.95

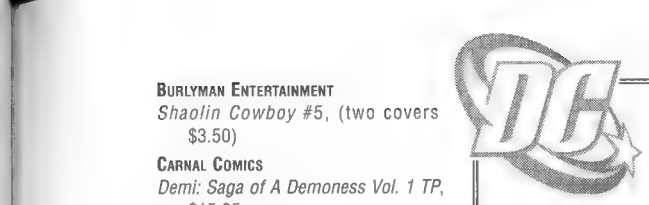
Del Rey
Genshiken Vol. 5 GN, $10.95
Guru Guru Pon Chan Vol. 4 GN, $10.95
Nodame Cantiabile Vol. 5 GN, $10.95
Pichi Pichi Pitch Vol. 1 GN, $10.95
Tsubasa Vol. 9 GN, $10.95

Devil's Due
Arkadian: No Witness, $2.95
Black Harvest #6, $3.25
Elsinore #5, $3.25
Elsinore Vol. 1 Psycho Sanctii TP, $14.95
Family Guy Vol. 1 GN, $6.95
Forgotten Realms: Dark Elf Trilogy Vol. 1 Homeland HC, $29.99
Forgotten Realms: Dark Elf Trilogy Vol. 2 Exile TP, $14.95
G.I. Joe Vs Transformers: Vol. 3 The Art of War #2, (two covers $2.95)
G.I. Joe: America's Elite #10, $2.95
G.I. Joe: Sigma 6 #5, $2.95
G.I. Joe: Snake-Eyes Declassified TP, $18.95
How To Self-Publish Comics #3, $4.95
Killer 7 #3, $2.95 (spec. ed. $5.95)
Lo-Fi #X, $0.25
Nightwolf #0, $0.99

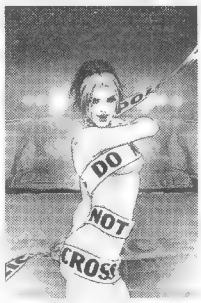
Digital Manga Distribution
Almost Crying Vol. 1 GN, $12.95
Art of Loving GN, $12.95
Il Gatto sul G GN, $12.95

Dork Storm Press
Nodwick #32, $2.99

Dr Masters Publications Inc
Hanidori Girl Vol. 3 TP, $9.95
Iron Wok Jan GN #18, $9.95
Journal of Vampire Hunter 1: Claws of Darkness #4, $5.95
Real Fake Princess Vol. 1 TP, $9.95



Howard Chaykin's *Bite Club* returns with ***Bite Club: Vampire Crime Unit #1***, shipping April 19.



April 5
Amazing Adventures of the JLA, $3.99
Aquaman: Sword of Atlantis #41, $2.99
Batman and the Monster Men #6, $3.50
Batman: Secrets #2, $2.99
Blood of the Demon #14, $2.50
Cipher Vol. 3, $9.99
Detective Comics #818, $2.50
Ex Machina Vol. 3: Fact V. Fiction TP, $12.99
Exterminators #4, $2.99
Hard Time Season Two #5, $2.50
Hellblazer: Papa Midnite TP, $12.99
Jonah Hex #6, $2.99
JSA #84, $2.50
Justice League Unlimited #20, $2.25
Looney Tunes #137, $2.25
Mad Magazine #465, $3.99
Outsiders #35, $2.50
Robin: To Kill A Bird TP, $14.99
Seven Soldiers #1, $2.99
Showcase Presents Teen Titans Vol. 1 TP, $16.99
Superman in the Eighties, $19.99
Swamp Thing #26, $2.99
Team Zero #5, $2.99
Thunderbolt Jaxon #3, $2.99
Tom Strong Book 5 TP, $17.99
Vs. (Versus) Vol. 1, $9.99
Y: The Last Man #44, $2.99

April 12
100 Bullets #71, $2.75
Albion #4, $2.99
American Virgin #2, $2.99
Batman Strikes! #20, $2.25
Batman: Dark Detective TP, $14.99
Batman: Legends of the Dark Knight #203, $2.50
Batman: Year One Hundred #3, $5.99
Captain Atom: Armageddon #7, $2.99
Checkmate #1, $2.99
Crisis Aftermath: The Battle For Bludhaven #1, $2.99
DMZ #6, $2.99
Elfquest: The Grand Quest Vol. 14 TP, $9.99
Fables #48, $2.75
Firestorm: The Nuclear Man #24, $2.50
Green Arrow #61, $2.50
Hi Hi Puffy Amiyumi #3, $2.25
JLA Classified #20, $2.99
Loveless #6, $2.99
Mad Kids #4, $4.99
Majestic #16, $2.99
Nightwing #119, $2.50
Supergirl #7, $2.99
Superman #651, $2.50
Superman: Ruin Revealed, $14.99
Wildcats: Nemesis #8, $2.99
Will Eisners Spirit Archives Vol. 18 HC, $49.99

April 19
All Star Batman and Robin, The Boy Wonder #5, $2.99
Birds of Prey #93, $2.50
Bite Club: Vampire Crime Unit #1, $2.99
Ex Machina Special #1, $2.99
Green Lantern: No Fear HC, $24.99
Hellblazer #219, $2.75
Infinite Crisis #7, $3.99
JSA Classified #11, $2.50
Justice #5, $3.50
Justice League Unlimited Vol. 2 TP, $6.99
Justice League Unlimited Vol. 3 TP, $6.99
Kikaider Code 02 Vol. 3, $9.99
Man-Bat #1, $2.50
Manhunter #21, $2.50
Outsiders: Crisis Intervention TP, $12.99
Red Sonja/Claw The Unconquered: The Devil's Hands #2, $2.99
Robin #149, $2.50
Scooby-Doo #107, $2.25
Sgt. Rock: The Prophecy #4, $2.99
Superman/Batman #26, $3.99
Teen Titans #35, $2.50
Tenjho Tenge Vol. 7, $9.99
Testament #5, $2.99

April 26
100 Bullets Vol. 9: Strychnine Lives TP, $14.99
Action Comics #838, $2.50
American Way #3, $2.99
Batman #652, $2.50
Batman: Journey Into Knight #9, $2.50
Batman: Legends of the Dark Knight #204, $2.50
Bizarro World Sc, $19.99
Blue Beetle #2, $2.99
Cartoon Network Block Party #20, $2.25
Catwoman #54, $2.50
Crisis Aftermath: The Battle For Bludhaven #2, $2.99
Gotham Central Vol. 3: Unresolved Targets TP, $14.99
Green Lantern #11, $2.99
Hawkgirl #51, $2.50
Ion #1, $2.99
JLA Classified #21, $2.99
Kamikaze Kaito Jeanne Vol. 3, $9.99
Loveless #7, $2.99
Lucifer #73, $2.75
Skye Runner #1, $2.99
Solo #10, $4.99
Supergirl and the Legion of Super-Heroes #17, $2.99
Superman Archives Vol. 7 HC, $49.99
Teen Titans Go! #30, $2.25
Tenryu: The Dragon Cycle Vol. 5, $9.99
Villians United: Infinite Crisis Special, $4.99
Warlord #3, $2.99

Drawn & Quarterly
Awake Field HC, $7.95
Or Else #4, $5.95
Skibber Bee Bye HC, $19.95

Dream Bug Productions
Thunder Monkey #1, $2.95

Dynamite Entertainment
Army of Darkness #8, $2.99
Essential Painkiller Jane TP, $19.99
Painkiller Jane #3, $2.99

Evil Twin Comics
Action Philosophers Hate The French!, $2.95

Fanfare / Ponent Mon
A Patch of Dreams SC, $22.99

Fantagraphics
Arf Museum SC, $19.95
Arsinoe #5, $3.95
Babel #2, $7.95
Comics Journal #275, $9.95
Complete Peanuts Vol. 5 1959-1960 HC, $28.95
Dildo #11, $3.95
Housewives At Play #15, $4.95
Insomnia #2, $7.95
Nymph GN, $12.95
Our Gang Vol. 1 SC, $12.95
Sex, Rock 'N' Roll & Optical Illusions HC, $29.95
Super Taboo XXX #2, $3.95

First Second
A.L.I.E.E.E.N. SC, $12.95
Fate of Artist SC, $15.95 (HC $25)
Lost Colony Book 1: Snodgrass Conspiracy SC, $14.95 (HC $25)
Sardine In Outer Space SC, $12.95

Gemstone
Donald Duck and Friends #339, $2.95
Mickey Mouse Adventures Vol. 9 TP, $7.95
Mickey Mouse & Friends #288, $2.95
Uncle Scrooge #353, $6.95
Walt Disney's Comics and Stories

COMICS IN YOUR FUTURE

#668, $6.95

Girl Twirl Comics
Jane's World Vol. 5 TP, $15.00

Go! Comics
Cantarella Vol. 3 GN, $10.99
Crossroad Vol. 3 Gn, $10.99
Her Majesty's Dog Vol. 1 GN, $10.99
Tenshi Ja Nai (I'm No Angel) Vol. 3 GN, $10.99

Graphix
Baby-Sitters Club Vol. 1 GN, $16.99

Heavy Metal Magazine
Art of Denis Sire, $19.95 (Dlx Ed HC $29.95)
Heavy Metal July 2006, $5.99

Heroic Publishing
Flare #34, $3.25
Tales of the Champions #4, $3.25

Hk Comics Ltd
King of Fighters Nests Saga #1, (three covers $2.95)

I Love Bunnies
Fluffy #4, $15.99

Icarus Publishing
A-G Super Erotic Anthology #33, $4.99
A-G Super Erotic Anthology #34, $4.99
Patriot GN, $19.95

Ice Kunion
11th Cat Vol. 3 GN, $10.95
Angel Diary Vol. 3 GN, $10.95
Bring It On! Vol. 3 GN, $10.95
Chocolat Vol. 3 GN, $10.95

IDW
Adventures In Oz TP, $39.99 (signed $75)
Angel Scriptbook #2, $3.99
Angel Spotlight: Illyria One Shot, $3.99
Chicanos #6, $3.99
Clive Barker's The Great and Secret Show #2, $3.99
Doomed Magazine #2, $7.99
Fallen Angel IDW #5, $3.99
Jon Sable Freelance: Bloodtrail TP, $19.99
Silent Hill: Dead/Alive #5, $3.99
Spike Vs. Dracula #3, $3.99
Spike: Lost and Found One Shot, $7.49
Transformers Beast Wars (IDW) #3, $2.99
Transformers Generations (IDW) #2, $1.99
Transformers: Infiltration #4, $2.99
Will Eisner's John Law: Angels Ashes Devil's Dust #1, $3.99
Wormwood Gentleman Corpse: The Taster, $3.99

Illusive Arts Entertainment
Dorothy #7, $5.00

Infinity Studios
Sweety Vol. 1 GN, $9.95

Kenzer & Company
Knights of the Dinner Table #114, $4.99
KODT Bundle of Trouble Vol. 17 TP, $11.99

Markosia
Brothers: The Fall of Lucifer #2, $3.50
Lexian Chronicles: Full Circle #7, $3.50
Scatterbrain #2, $3.50
Shadowmancer #7, $3.50
Starship Troopers #2, $3.50

Mercury Comics
Atomika #9, $2.99

Mirage Studios
Tales of Teenage Mutant Ninja Turtles #22, $3.25
Teenage Mutant Ninja Turtles #27, $2.95

Moonstone
Buckaroo Banzai #1, $3.50 (spec. ed. $4.50)
Lai Wan #1, $2.99
Vampire: The Masquerade Vol. 3 Five Undead TP, $10.50
Werewolves: Call of the Wild #1, $2.99

Narwain
Albert #1, $2.99
Bluff #1, $3.99
Free Fall TP, $9.99
Grunland GN, $5.99
Jenna and Ninja High School #3, $3.49
Steel City Hawk #2, $3.99

NBM
Attitude Vol. 3: New Subversive Social Commentary, $13.95
Complete Omaha Cat Dancer Vol. 3 TP, $12.95
War Fix HC, $15.95

Netcomics
0/6 Vol. 1 GN, $9.99
0/6 Vol. 2 GN, $9.99
Boy Princess Vol. 1 GN, $9.99
Boy Princess Vol. 2 GN, $9.99
Can't Lose You Vol. 1 GN, $9.99
Dokebi Bride Vol. 1 GN, $9.99
Great Catsby Vol. 1 GN, $17.99
Land of Silver Rain Vol. 1 GN, $9.99
Let Dai Vol. 1 GN, $9.99
Let Dai Vol. 2 GN, $9.99
Madtown Hospital Vol. 1 GN, $9.99
Not So Bad Vol. 1 GN, $9.99
Pine Kiss Vol. 1 GN, $9.99

New Radio Comics
Last Island GN, $6.00

Oni Press
Dumped GN, $5.95
Little Star TP, $19.95
Local #5, $2.99
Love As A Foreign Language #6, $5.95
My Inner Bimbo #1, $2.99
Polly & The Pirates #6, $2.99

Pavesio
Onirika Art of Simone Bianchi HC, $39.99

Pure Imagination Publishing
Comic Strip Jack Kirby Vol. 1 TP, $25.00
Steve Ditko ,Reader CD-Rom Vol. 1, $20.00

Radio Comix
Furrlough #159, $3.50
Genus #77, $3.50

Rebellion
2000 AD #1483, $4.10
2000 AD #1484, $4.10
2000 AD #1485, $4.10
2000 AD #1486, $4.10
Durham Red: Scarlet Cantos TP, $22.99
Judge Dredd Megazine #244, $11.99
Judge Dredd Megazine #245, $11.99
Judge Dredd: The Complete Case Files Vol. 3 TP, $24.99

Red Eagle Entertainment
Robert Jordan's New Spring #7, $3.95

Roxbox Entertainment
Kee-Fu Fighters #1, $3.25

SAF Comics
Slum Nation Vol. 1: Community GN, $12.95

Shanda Fantasy Arts
Shanda The Panda #45, $4.99

Silent Devil Productions
Devil's Panties #3, $4.95
Monkey Vs. Lemur: Crisis With Infinite Critters #1, $3.95

Sirius Entertainment
Dogwitch Vol. 3: Mood Swings TP, $15.95
Poison Elves: Dominion #5, $3.50
Poison Elves: Ventures #4 Jace, $3.50

Sky Dog Press
Buzzboy Vol. 1: Trouble In Paradise TP, $11.95
Buzzboy Vol. 2: Monsters Dreams & Milkshakes TP, $11.95

Slave Labor Graphics
Cat With Really Big Head & One Other Story That Isn't As Good, $2.95
Dead Eyes Open #4, $2.95
Emo Boy #6, $2.95
Gloomcookie #27, $2.95
Next Exit #8, $2.95
Nightmares and Fairy Tales #16, $2.95
Paris #4, $2.95
Tron #1, $3.50
Trouble With Igor GN, $3.95

Speakeasy
Athena Voltaire: Flight of the Falcon #4, $2.99
Beowulf #11, $2.99
Black Coat: A Call To Arms #2, $2.99
Elk's Run #7, $3.99
Government Bodies Vol. 2 #1, $2.95
Grimoire #12, $2.99
Hill GN, $12.99
Hunger #8, $2.99
Metal Locus #3, $2.95
Sawed-Off Mojo #2, $2.99
U.T.F. #1, $2.99
Yoshitaka Amano: Hero Vol. 1 GN, $9.99

Superverse Productions
Zoom Suit #1, $2.95

Titan Publishing
Comic Creators On X-Men SC, $17.95

---

image

Frank Espinosa and Marie Taylor set Rocketo on a search for his missing crew in ***Rocketo: Journey to the Hidden Sea #7***, shipping April 12.

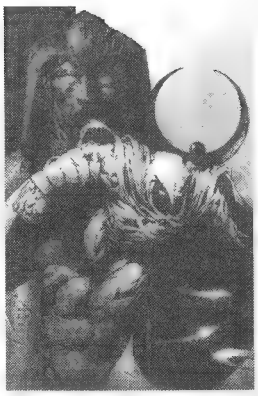
April 5
Age of Bronze #23, $3.50
Astro GN, $6.99
Book of Shadows #1, $3.50
Doll & Creature #2, $2.99
Freak Show TP, $5.99
Hysteria: One Man Gang #2, $2.99
Noble Causes #19, $3.50
Tourist GN, $9.99
Truth, Justin & The American Way #2, $2.99

April 12
Battle Pope #8, $2.99
Bomb Queen #3, $3.50
Flaming Carrot Vol. 1 TP, $14.99
Girls #12, $2.99
Retro Rocket #2, $2.99
***Rocketo: Journey to the Hidden Sea #7*, $2.99**
Sight Unseen TP, $19.99
Superpatriot: War On Terror #4, $2.99

April 19
Coyote Vol. 3 TP, $12.99
Fell #7, $1.99
Invincible #33, $2.99
Lions, Tigers & Bears Vol. 2 #2, $2.99
Loaded Bible: Jesus Vs. Vampires One-Shot, $4.99
Looking Glass Wars: Hatter M #3, $3.50
Savage Dragon #125, $4.99
Shadowhawk #11, $3.50
Spawn #1 In 3D, $5.95

April 26
Book of Shadows #2, $3.50
City of Heroes #12, $2.99
Cyberforce #2, $2.99
Frank Cho Women: Selected Drawings & Illustrations HC, $24.99
Freshmen TP, $16.99
Godland #10, $2.99
Hellspawn: The Ashley Wood Coll. TP, $24.95
Intimidators #5, $3.50
Portent #2, $2.99
Rising Stars Untouchable #3, $2.99
Sea of Red #9, $2.99
Spawn #157, $2.95
Walking Dead #30, $2.99
Witchblade #97, (two covers $2.99)

MARVEL®



Moon Knight returns to his own ongoing series with a new #1 scheduled to ship April 5.

APRIL 5

Annihilation: Silver Surfer #1, $2.99
Book of Lost Souls #6, $2.99
Doc Samson #4, $2.99
Essential X-Men Vol. 7 TP, $16.99
Friendly Neighborhood Spider-Man #7, $2.99
Marvel Adventures Fantastic Four Vol. 2 Digest TP, $6.99
Marvel Adventures Spider-Man #14, $2.99
Marvel Spotlight: Daniel Way/Oliver Coipel, $2.99
Marvel Team-Up #19, $2.99
Marvel Zombies #5, $2.99
***Moon Knight* #1, $2.99**
New Excalibur #6, $2.99
Powers #18, $2.95
Powers #19, $2.95
Punisher #32, $2.99
Spider-Girl #97, $2.99
Squadron Supreme #2, $2.99
Ultimate Fantastic Four Vol. 5: Crossover TP, $12.99
Ultimate Marvel Flip Magazine #11, $3.99
Ultimate Tales Flip Magazine #11, $3.99
Ultimate X-Men #69, $2.99
Uncanny X-Men #472, $2.99
Underworld #3, $2.99
X-Men Unlimited #14, $2.99
X-Men: Apocalypse/Dracula #3, $2.99
X-Men: The End - Men and X-Men #4, $2.99

APRIL 12

Annihilation: Super-Skrull #1, $2.99
Astonishing X-Men Vol. 1 HC, (two covers $29.99)
Cable/Deadpool #27, $2.99
Exiles #79, $2.99
Fantastic Four: First Family #2, $2.99
Friendly Neighborhood Spider-Man #6, $2.99
Iron Man: Demon In A Bottle TP, $24.99
Marvel Adventures Fantastic Four #11, $2.99
Marvel Knights Fantastic Four #29, $2.99
Marvel Romance Redux: Restraining Orders Are For Other Girls, $2.99
Marvel Select Flip Magazine #11, $3.99
Marvel Tales Flip Magazine #10, $3.99
Ms. Marvel #2, $2.99
New X-Men #25, $2.99
Son of M #5, $2.99
Thunderbolts #101, $2.99
Ultimate Extinction #4, $2.99
Ultimate Spider-Man #93, $2.99
Ultimates 2 #11, $2.99
X-23: Innocence Lost TP, $15.99
X-Men: The 198 #4, $2.99
X-Men: The Complete Age of Apocalypse Epic Book 3 TP, $29.99
Young Avengers Vol. 1: Sidekicks TP, $14.99

APRIL 19

Annihilation: Nova #1, $2.99
Astonishing X-Men #14, $2.99
Avengers & Power Pack Assemble! #1, $2.99
Captain America #17, $2.99
Daredevil #84, $2.99
Fantastic Four Visionaries: George Pérez Vol. 2 TP, $19.99
Fury: Peacemaker #3, $3.50
Iron Man #7, $2.99
Marvel Adventures Flip Magazine #11, $3.99
Marvel Heroes Flip Magazine #11, $3.99
Marvel Knights Spider-Man #25, $2.99
New Avengers #18, $2.99
New Mangaverse #4, $2.99
New Mutants Classic Vol. 1 TP, $24.99
Next Wave #4, $2.99
Runaways #15, $2.99
Sable & Fortune #4, $2.99
*Sentinel Squad O*N*E* #4, $2.99
She-Hulk 2 #7, $2.99
Spider-Man: The Other HC, $29.99
Spider-Woman: Origin #5, $2.99
Thing #6, $2.99
Ultimate Wolverine Vs. Hulk #3, $2.99
Uncanny X-Men Omnibus Vol. 1 HC, (two covers $99.99)
Wolverine Origins #1, $2.99
X-Men #185, $2.99
X-Men and Power Pack: Power of X Digest TP, $6.99
X-Statix Presents: Dead Girl #4, $2.99

APRIL 26

All-New Off Handbook Marvel Universe A To Z #4, $3.99
Amazing Fantasy #20, $2.99
Amazing Spider-Man #531, $2.99
Annihilation: Ronan The Accuser #1, $2.99
Ares #4, $2.99
Black Panther #15, $2.99
Books of Doom #6, $2.99
Daughters of the Dragon #4, $2.99
Decimation: X-Men The Day After TP, $15.99
Defenders: Indefensible Premiere HC, $19.99
Essential Wolverine Vol. 4 TP, $16.99
Fantastic Four #537, $2.99
Incredible Hulk #94, $2.99
Iron Man: The Inevitable #5, $2.99
Marvel Masterworks X-Men Vol. 6 HC Var Ed 61, $54.99
Marvel Masterworks: X-Men Vol. 6 New Ed HC, $49.99
Marvel Milestones: Beast & Kitty Pryde, $3.99
New Avengers Annual #1, $3.99
New X-Men: Childhoods End Vol. 1 TP, $10.99
Sentry #8, $2.99
Spider-Man Loves Mary Jane #5, $2.99
Storm #3, $2.99
Ultimate Fantastic Four #29, $2.99
Uncanny X-Men #473, $2.99
What If?: Mirror Mirror TP, $16.99
Wolverine #41, $3.99
X-Factor #6, $2.99
X-Men: Deadly Genesis #6, $3.50

TOKYOPOP

Anima Vol. 1 GN, $9.99
Avatar Cinemanga Vol. 2 GN, $7.99
Blade of Heaven Vol. 7 GN, $9.99
Blame! Vol. 4 GN, $9.99
Boys Be... Vol. 9 GN, $9.99
Boys of Summer Vol. 1 GN, $9.99
Chronicles of the Cursed Sword Vol. 15 GN, $9.99
Confidential Confessions -Deai- Vol. 1 GN, $9.99
Dazzle Vol. 2 GN, $9.99
Dead End Vol. 4 GN, $9.99
Death Jam Vol. 1 GN, $9.99
Dragon Hunter Vol. 14 GN, $9.99
Earthian Vol. 3 Gn, $14.99
GetBackers Vol. 14 GN, $9.99
Hands Off! Vol. 6 GN, $9.99
Heaven Above Heaven Vol. 5 GN, $9.99
Hyper Police Vol. 6 GN, $9.99
Id_Entity Vol. 6 GN, $9.99
Initial D Vol. 22 GN, $9.99
Kat & Mouse Vol. 1 GN, $5.99
Kindaichi Case Files Vol. 13 House of Wax GN, $9.99
King of Hell Vol. 13 GN, $9.99
Made In Heaven: Juri GN, $9.99
Menkui! Vol. 1 Gn, $9.99
Mobile Suit Gundam Ecole du Ciel Vol. 3 GN, $9.99
Mobile Suit Gundam Seed Novel Vol. 3, $7.99
Neck and Neck Vol. 5 GN, $9.99
PhD: Phantasy Degree Vol. 6 GN, $9.99
Pita-Ten: Art Book, $19.99
Rozen Maiden Vol. 1 GN, $9.99
Samurai Deeper Kyo Vol. 18 GN, $9.99
Scrapped Princess Vol. 3 GN, $9.99
Shrine of the Morning Mist Vol. 1 GN, $9.99
Sokora Refugees Vol. 2 GN, $9.99
Yonen Buzz Vol. 2 GN, $9.99

TOP SHELF

Every Girl Is The End of the World For Me GN, $8.00
Ticking HC, $19.95

TWOMORROWS

Collected Jack Kirby Collector Vol. 5 SC, $24.95
Modern Masters Vol. 7: John Byrne SC, $14.95

UDON ENTERTAINMENT

New Oni Musha: Night of Genesis Vol. 1 GN, $12.95
Rival Schools #3, (two covers $4.95)
Street Fighter II #5, (two covers $2.95; foil cvr $12.50)

VIPER COMICS

Expendable One GN, $11.95
Middleman Vol. 2 #4, $2.95
Villains #1, $3.25

VIZ

Art of Kiki's Delivery Service, $29.99
Beauty Is The Beast Vol. 3 TP, $8.99
Black Cat Vol. 2 TP, $7.99
Case Closed Vol. 11 GN, $9.95
Cheeky Angel Vol. 12 GN, $9.99
D Gray Man Vol. 1 Gn, $7.99
Death Note Vol. 5 TP, $7.99
Descendants of Darkness Vol. 11 GN, $9.99
Dr. Slump Vol. 7 TP, $7.99
From Far Away Vol. 10 GN, $9.99
Fullmetal Alchemist Vol. 3 Novel, $9.99
Fullmetal Alchemist Vol. 7 TP, $9.99
Hunter X Hunter Vol. 8 TP, $7.99
Is Vol. 7 Gn, $7.99
Kekkaishi Vol. 5 GN, $9.99
Kiki's Delivery Service Film Comics Vol. 2 TP, $9.99
Knights of the Zodiac Vol. 15 TP, $7.95
Mar Vol. 7 GN, $7.99
Ouran High School Host Club Vol. 6 TP, $8.99
Please Save My Earth Vol. 16 TP, $9.99
Prince of Tennis Vol. 13 GN, $7.95
Ranma 1/2 Vol. 34 TP, $9.99
Read Or Die Vol. 2 GN, $9.99
Red River Vol. 12 GN, $9.99
Rurouni Kenshin Vol. 26 TP, $7.95
Shaman King Vol. 9 TP, $7.95
Shojo Beat July 06 Vol. 2 #7, $5.99
Shonen Jump June 06 #42, $4.99
Ultimate Muscle Vol. 12 GN, $7.95
W. Juliet Vol. 10 GN, $9.99
Whistle Vol. 11 TP, $7.99

W.W. NORTON

Kings In Disguise TP, $16.95
Will Eisner's The Plot SC, $14.95

YAOI PRESS

Aluria Chronicles Vol. 1 GN, $12.95

ZENESCOPE

Final Destination Spring Break #3, $3.99
Grimm Fairy Tales #7, $2.99
Jindai #7, $2.99

HAPPY NOW?

We know which era's comics *sold* the best.

We all debate which era's comics *were* the best.

But when were comics fans the *happiest?*

an exploration of the unanswerable by **JOHN JACKSON MILLER**

How happy are you? With comics, that is?

A clever feature in the Dec. 24 *Economist* compared the lives of two men of equal income. One lives on government assistance in the backwoods of Kentucky; the other is a doctor in The Congo. But the article went beyond simply comparing the lifestyles within their means and their daily trials. It asked: Which one is happier?

It's something like that scene in 1994's *I.Q.*, the pleasant if far-fetched film which placed Tim Robbins' mechanic next to Walter Matthau's Albert Einstein. Robbins' character contemplates twin brothers, one whose life passes normally, while the other, traveling near the speed of light, skips decades in an instant. Rather than ponder the science, he wonders which one is happier. It's something that science, as with economics, has little to say about, unless you count those guys who measure epinephrine levels in muskrats. (Or their purchasing habits.)

Here in comics, we, too, struggle with the question: Are comics fans today happy with their hobbies? More than they were in days past? Less?

We've got *some* of the economist's tools, so can speak comparatively about the sales picture for comics in different years (and you can, too, now that we're putting more historical data on ***www.cbgxtra.com***). We can also take a shot at comparing the quality of works from various times. Many of us take more shots than others, both online and in the shop!

But how *happy* comics fans were at any given time — not just with the comics, but with the hobby in general? That's a question we avoid or delegate to the conventional wisdom. We hear people speak of how they don't enjoy their hobby as much as they used to (or the reverse) without ever really knowing what that means. Are they putting too much shine on the "good old days" — or being Panglosses* about the present? *(*It's from **Candide**, and you were assigned to read it in 11th grade.)*

A totally subjective question, and one that's surely proof against any statistics we can throw at it.

Sounds, he said, cracking his knuckles, like a challenge.

Let's take a look at a comic-book family, of which there must be at least one by now — a multigenerational group of readers — and see what we can learn for ourselves. Let's speak broadly about eras without picking on exact years — if only to avoid getting the "Ages" debate running again...

Case study #1: The Boomer

The Golden Age is 12 — and for **Boomer,** 12 comes during a time of revival for comics. The industry had recently come off one of its rockiest periods ever, what with the implementation of the Comics Code and many publishers getting out of the game.

Boomer has a hard time finding the new comics that he's looking for. They're mostly carried in mom-and-pop stores, drugstores, and newsstands, the owners of which haven't the slightest idea of or interest in what's on the racks.

Part of Boomer's problem is learning what new comics are coming out in the first place. Some publishers provide checklists within their comics, but they aren't specific as to shipping date. Other publishers give him no information at all. Often, Boomer learns of the existence of comics only after the fact, from his friends in the nascent fan network.

Boomer doesn't pay much to be in the comics hobby. Thanks to the previous hard times for comics, there are now a little more than a hundred comic books coming out every month. And comics haven't kept up with inflation, so a buck buys a good handful.

What makes that all the better is the entertainment value of the comics themselves — at least, in terms of how long they take to read. While there's a range of styles, the most popular super-hero comics are jammed with words and panels and tend to take about 20 minutes to read. A weak offering is that much more time out of Boomer's life, but the overall effect is that his comics dollar keeps him occupied.

When it comes to genre, Boomer has a fair selection among new comics. Super-hero comics are the hottest, of course, but Westerns, funny-animal comics, TV comics, and even romances remain. Not crime or horror comics — the Code got those — and, while a few more sophisticated themes are sneaking in, no one will accuse him of reading adult literature. But, by and large, Boomer can't complain of a lack of variety.

Boomer is aware of a lot of interesting older comics, though he suffers from an inability to find them and a lack of information about them. He finds back issues mostly at garage sales or in thrift shops, and is never entirely sure whether he has all the issues of a series or not.

It's in part his hunger for information that's brought him into contact with the nascent fandom movement in comics. It's very much a remote experience, for the most part — community with other fans being expressed through some of the early fanzines. While he hopes for the day when there'll be some way he can meet other fans in person on a regular basis, he appreciates the contacts he has made and prizes their communication.

Years from now, he will remember this as his happiest time in comics.

Despite his interest in comics, Boomer nonetheless went on to start a family — fairly early in life, actually. And so...

Case study #2: The Gen X'er

The Golden Age is 12 — and for Boomer's Generation X son, **Junior**, 12 comes during a time of revival for comics. The industry had re-

Would you rather be a fan when comics are cheap but hard to find, or expensive but easy to find?

When it comes to being a part of a community in comics, what's more important to you?

Face to face contact, or the ability to select from and join many debates at times of your own choosing?

cently come off one of its rockiest periods ever, what with the collapse of the newsstand distribution market and many publishers getting out of the game.

Compared to his father, Junior has a much easier time finding new comic books. There are a few thousand comic-book stores in the country, and several distributors are duking it out to serve them. Retailers tend to have rack copies of just about everything in good supply, since many order extra for their back-issue stocks. What doesn't sell just goes into a bag and out onto the back-issue floor.

Depending on his store, Junior can reserve his new comics in advance. Implicit in that is the fact that Junior has a good deal more information about upcoming comics than his father ever did. Publishers are still doing checklists in their own titles, of course, but a couple are going a step beyond with "house organ" periodicals and fliers. Distributors are providing shop owners with some information, and there are now fan magazines and newspapers collating details from publishers.

Inflation caught up with comics in the interim, so Junior pays more than his father did to collect comics, both in real and adjusted terms. A dollar gets him just a single issue and change, one less than he ought to get, had comics tracked with inflation. Of course, comics seem cheap compared to Junior's other entertainment options: Videogame cartridges run anywhere from $20 to $40 a shot.

Storywise, the comics Junior finds aren't nearly as meaty as the ones his dad bought, but it's not a bad trade. Scripts are a little thinner, but the art's getting room to breathe. In a lot of cases, not seeing every thought from every character adds a bit of nuance that wasn't possible before.

Junior doesn't have nearly the genres to choose from that his father did. The collapse of the newsstand distribution market took down most of the kids' comics, and Westerns and romance comics had long since gone into the sunset together. Super-hero comics absolutely rule the shelf. But the same distribution system that serves comics shops is beginning to make experimental works possible — with smaller publishers bringing everything from elves to aardvarks to the stands. There aren't many alternatives to super-heroes yet, but the choice is growing.

Most comics shops Junior visits sell back issues, and, where Boomer had a hard time even knowing what back issues existed, Junior's been able to reap the information harvest of the fans that came between. Price guides give him a general idea about what comics exist and what they're worth, and between the shops and mail-order dealers in the fanzines-turned-magazines, he's got a better chance of finding what he's looking for.

Junior has a variety of venues where he can discuss his hobby with like-minded souls. There are the comics shops, of course, where there are lively discourses; and there are conventions, which are increasingly becoming a part of life in fandom. Remotely, the aforementioned publications have accelerated and improved communication between fans, allowing new niches within fandom to develop.

Years from now, he will remember this as his happiest time in comics.

Despite his interest in comics, Boomer nonetheless went on to start a family — fairly early in life, actually. And so...

Case study #3: The Gen Y'er

The Golden Age is 12 — and for Junior's "Gen Y" daughter, conveniently named **Genny**, 12 comes during a time of revival for comics. The industry had recently come off one of its rockiest periods ever, what with the collapse of the speculator market and many publishers getting out of the game.

Genny faces a mixed bag when it comes to finding new comics. It's *much* better than during her grandpa's days, but there are fewer comics shops around than when her dad was her age. And many of those order new comics much more conservatively, so getting in the shop on New Comics Day is pretty important.

Knowing the day — and knowing what's shipping — is far easier than it ever was. The main distributor publishes a catalog well in advance, not just for the retailer's benefit, but for the fans to order from. Computers have come out of the *Gemini* capsules of her grandfather's day and landed in the comics shop and her own house, such that both she and her retailer can see weekly updates of what's arriving when. They're not perfect, but they're an improvement over the past.

She also has a better second chance for getting new comics than her elders did, now that technology has come to the reorder system. If the distributor has the comic book in stock, she's likely to get it faster. On the other hand, her local shop has fewer distributor choices, so, when something's out, it's pretty much out.

Genny pays more to be into comics than her elders did, both in terms of actual and adjusted cost. She needs her dollar plus Boomer's and Junior's, too, to be able to afford most comic books — and she still needs some change for sales tax. And she doesn't do as well with comics, relative to other forms of entertainment, as her father did. Amazingly, not only does a single videogame cost about what it did during her dad's time, but most manage to generate far more hours of entertainment. (Junior, meanwhile, put the Atari 2600 Pac-Man away after one boring hour.)

And, despite the comic book staying at 32 pages from Boomer's time to Junior's to hers, many of Genny's new comics take far less time to read. While not as bad a problem as it once was, the minimalist vibe comics storytellers have cultivated means she can finish most of

her comics in five or six minutes. True, many are more thought-provoking and attractive than those Boomer bought. But those that aren't sting a little more at three bucks plus. (The manga option, which her elders didn't have, gives more pages but tends to be sparer of story still, making format a bit of a wash in the cost-benefit analysis.)

When it comes to subject matter, Genny's situation is at once similar to and better than the one her father faced. Super-hero comics continue to dominate 32-page comics — yet now there's a range within those comics, such that there are super-hero comics for younger readers and ones with more adult themes for older readers. Alternative genres, while still not challenging the caped crowd, have grown from her father's days, and the aforementioned manga have brought a lot of topics into play that weren't around before.

On the back-issue front, Genny has more options than her folks could have dreamt of. No, her comics shop doesn't order spares for the boxes any more — and the boxes often aren't on the shop floor. But the Internet has made it possible to put her hands on just about any comic book she's looking for, so she's able to spend less time searching and more time reading. (Her dad would say that cuts out half the fun of it, but she wouldn't agree.) And thanks to books and the Internet, she doesn't lack for any information about what comics exist. She also has other opportunities to find the stories she's interested in reading, through trade paperback collections. There are even online comics, mostly bootlegged scans, available to her — although she agrees with her folks that comics produced for paper should be read on paper.

Ironically, where her father found many chances for visiting with fellow fans in person, Genny's experiences have been increasingly vicarious. While conventions continue to thrive, some have grown so much as to become impersonal — and a smaller number of busier comics shops have cut back on some opportunities for interaction. Where Genny communes with other fans is increasingly online, where it often seems she can find a conversation about every comic book and every topic imaginable. The fanzines-turned-magazines are there online, as are new voices. And, if she dislikes the shedding of social behavior that many seem prone to online, her ability to pick and choose between multiple communities to belong to takes some of the sting out of it.

Years from now, she will remember this as her happiest time in comics.

Comparatively speaking...

So who's happier?

They all live in eras of good — or good enough — comics. And, while they all face challenges to their collecting, in each case there's a countervailing advantage unique to their time. Boomer can't always find what he's looking for, but what he finds is relatively inexpensive and filling. The comics Genny finds are costlier, but she has more ways to find exactly what she's looking for. And while the racks Junior visits lack diversity, they are likely to be in places where he feels a strong sense of personal community with fellow fans.

If Genny has an edge, it might be in the simple fact that the passage of time — and several previous periods of glory for comics — has left her with a far wider, richer menu to choose from. There were just under 40,000 different published comics floating around by Boomer's day (if, again, he could find them) and around 75,000 by Junior's. Meanwhile, Genny's reading list can potentially include the best of more than 170,000, comics just from the United States alone, in an increasingly wider selection of formats. She has Stan and Steve's *Spider-Man* ***and*** *Ultimate Spider-Man*; *Crisis* ***and*** *Infinite Crisis;* and so on. She's got the best of her and her father and grandfather's worlds ... if she wants it.

That seems as if it ought to translate to satisfaction somehow, doesn't it?

And myself? Well, I'm of Junior's demographic. I was happy with my hobby then and I'm happy now, though the terms of that appreciation have changed. I started reading comics at 6 and started writing my own almost immediately — so from the beginning I had more than one way to participate. When I later started writing about comics, too, that gave me yet another mechanism for balancing and keeping up my enthusiasm for the hobby. In years when I wasn't enjoying the reading part as much, I was taking more enjoyment from writing about them — and then back again. Today, I find I'm enjoying writing the comics themselves more than anything, but that's not a statement about the quality of what's out there to read; it's just that writing doesn't give me as much time to read as I once had.

And this is good news, since the higher my "to-read" pile gets with quality stuff I've missed, the more comics happiness awaits me in years to come...

If your "favorite time to be collecting comics" was in the past, what made it your favorite?

Are there conditions that made it your favorite that might come around again?

"Rattiest Copy Stan Had Slabbed" nets ACTOR boffo bid from Tales of Wonder

Wondering how that *Fantastic Four* #5 in 0.5 (Poor) did in its charity auction? Wonder no more! Check out the suspenseful tale of this tattered tale of suspense on page 108!

JOHN JACKSON MILLER is a writer of comics including the new *Star Wars: Knights of the Old Republic* and books including the *CBG Standard Catalog of Comic Books, Fourth Edition,* both on sale now. Check out his redesigned website and blog at *www.farawaypress.com,* visit him at *www.cbgxtra.com,* and drop him a line at *ohso@krause.com*!

"I MUST BE OUT OF MY MIND, BECAUSE THIS ALL MAKES SENSE TO ME."

by **BEAU SMITH**

You can say that sex sells or people admire beauty or however you wanna rationalize it.

The other day a newspaper called and wanted to do an article on me. Yeah, I know, slow news day. I've heard it before.

The reporter-photographer was looking through a stack of comics that I had written: *Guy Gardner: Warrior*; *Maximo*; *Wynonna Earp*; *Parts Unknown*; *Spawn*; and others.

She looked at me and asked, "Is it just me or do all women in comics have large breasts and small waists?"

Don't smile and figure that she asked that just because she was from a small local paper. I've been dealing with the media, both small and worldwide, for the last 20 years. I get that question almost every time they look at comic-book art.

Maybe it's because I've been dealing with that question for more than 20 years and I'm getting tired of it. Then maybe it's because none of the reporters, photographers, or editors — no matter how big or small — really do their homework and research.

I told her that, yes, most women in comics are built extremely well. It's true. I asked her if she had ever seen Superman, Batman, Spider-Man, or Captain America. She replied that of course she had. I asked her how they were physically built. She thought for a second, getting mental pictures of them in her mind, and then said, "Well, uh, perfect."

I reminded her that that had been going on for more than 60 years. I also asked her to think about movies and TV — even maybe some of her favorites. How are the men and women built in those? I even went as far as to ask her about all the statues that the Greeks had made. How were those statues built?

Remember, I asked all these things with the charm and respect that any gentlemen is sup-

posed to apply in a discussion. I was not being confrontational.

She thought about what I had brought up and smiled. She said that, yes, it did seem to be that way everywhere. She said that she took for granted that films, TV, and other places of entertainment seemed to be littered with beautiful people.

You can say that sex sells or people admire beauty or however you wanna rationalize it. I don't care much. What bothered me was that she thought it was *just in comic books.* I know that just because everyone else is doing something doesn't make it right. My parents taught me that, just as yours taught you. What I wanna know is: What's wrong with admiring beauty?

It can be outward or inward beauty. It's still beauty. We should start to worry when people start to admire bad things, like serial killers, kids shooting other kids, and perverted predators. Ya know, if you watch enough TV and movie crime shows, you can almost be afraid that they are giving glory to these kinda things.

She was still stuck in the mindset that comic books are written and drawn for little kids. I spent the next 40 minutes explaining how the readership of comics has shifted over the years and gave her nutshell histories on how the business and distribution of comics has changed. I was in the mood and I had the time. I'm sure she was sorry she asked. If she had done a little bit of research, she would have had a good idea on all of this before she met with me.

Again, don't get me wrong, I've gone thorough this with *The Wall Street Journal, USA Today,* CBS, ABC, NBC, CNN, and Fox News before. I think they believe stories on comic books are just fluff and they don't have to get the details right. I hope not. I thought, any time you cover news in the media, you want to get all the facts straight. I was a journalism major in college. I was taught these things. Was I the only one paying attention? I hope not. I did OK but I wasn't head of the class.

I'm getting way off track here. But, then, if you've ever read any of my columns, you'll know I do that often. It may not be right, but it is a fact.

Drawing women with large breasts and small waists is a form of equal rights to all of us poor, average guys who have gone through life having to see Superman and all the other male super-heroes being built like Greek gods. Thing is, I've always had enough self-esteem to never let Batman's looks and physique throw me into a fit of trauma and depression. Maybe this is one of those things where men are better equipped to handle this sort of thing.

Facts are: The majority of comic-book readers have been mostly male since the 1960s. It's still that way. It's not that it's a "No Girls Allowed" club, but, when things have been one way for many years, they do not change overnight. Most publishers still understand that they stay in business because their customer base is male. Don't haul manga and anime up on me. Yes, I know that they have brought more women into comics stores, *but* that's mostly all they buy. As we also know, most males don't buy them.

Sure, you'll get a few retailers who say, "It's not that way it is in *my* store." Very true, amigo, but your store is not the majority. I'm talking facts, not personal taste and bias. If it was like that in all stores — or a majority of stores — then the sales figures would show *Hush, Puppy, Hush* and *Sweet Monkey Song* as the #1 sellers, not *Infinite Crisis of the Week* or *House of Must Be like Infinite Crisis of the Week.*

I know — I'm ranting — I'm all over the place. Think of it as a buffet. Pick out what you want and go sit down with that.

Let's recap (Lord help me ...):

Let's try to educate the media, large and small, as to what the situation really is in comic books. Everybody should be doing this. From readers to publishers. Whenever you deal with the press, count on what you say to be misquoted or to have most facts distorted in some fashion. The less you say, the less they can screw up.

In mainstream comics, films, TV, and everywhere else you turn in pop culture, you are gonna see beautiful people, both male and female. Don't feel bad about it. It's your skin, learn to love it and forget the rest. They'll get old soon enough. Then they'll feel worse than you ever did, only in a nicer house with nicer clothes and a lot nicer car. Beauty: A few will complain, but the majority will continue to buy.

Comics — It's still a man's world. Nothing changes overnight.

Men and women are different. It's supposed to be that way. You should have figured it out by now. I don't need to draw pictures.

Press releases are nothing more than facts with all sorts of plastic surgery, slants, spins, padding, and wishful thinking.

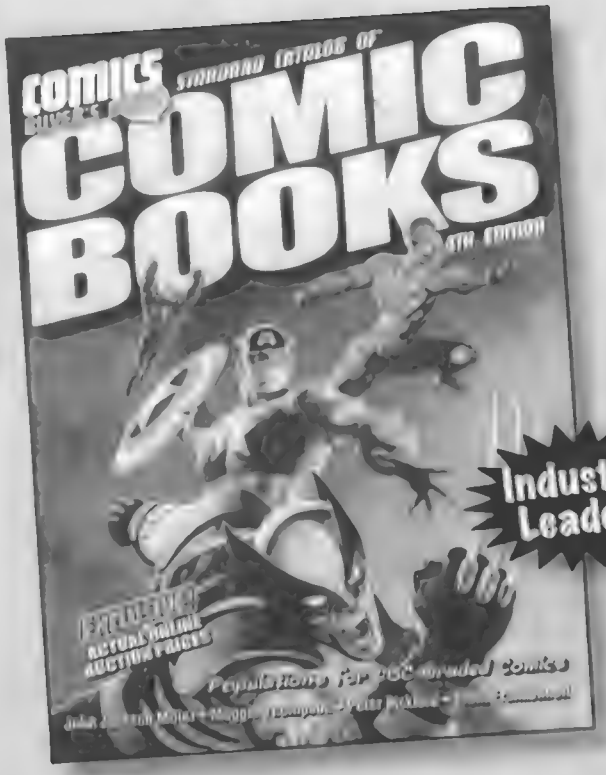
Cut those five things out and paste 'em in that scrapbook you keep with all the other things you know are right but don't wanna admit. Get out of that line with the sign that says "Victim" and find one that says "I Like Me Best."

The only time you should care what other people think is when they agree with you.

You agree with me, don't ya?

In mainstream comics, films, TV, and everywhere else you turn in pop culture, you are gonna see beautiful people, both male and female.

BEAU SMITH invites questions, answers, thoughts or wonderful items of worth to The Flying Fist Ranch, P.O. Box 706, Ceredo, WV 25507. E-mail Beau at ***beau@flyingfistranch.com*** or visit his website: ***www.flyingfistranch.com***
Column © 2006 Beau Smith



The Standard Catalog of® COMIC BOOKS

BETTER Than Ever and AHEAD of the Rest!

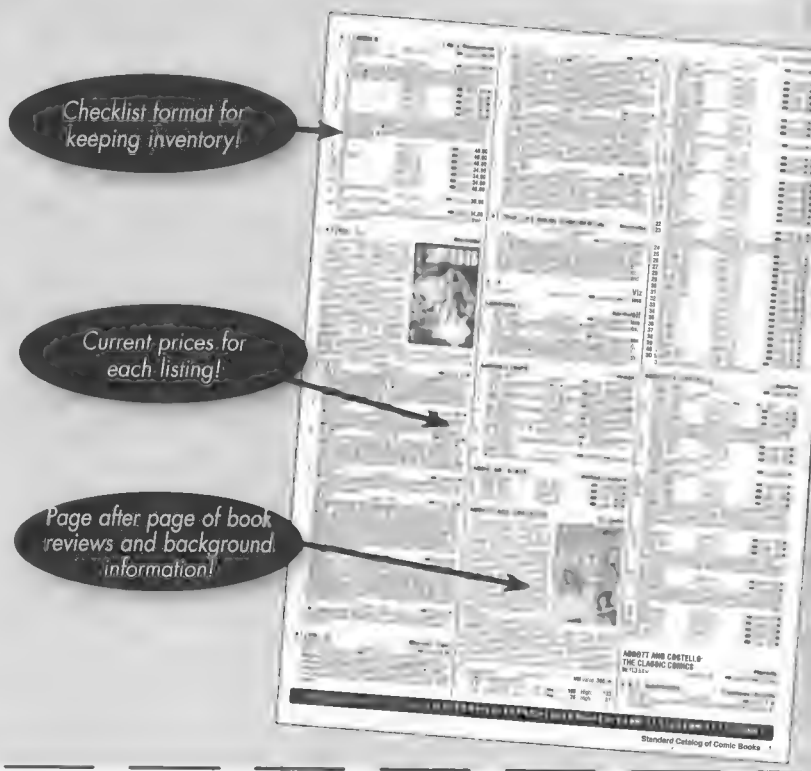
The Standard Catalog of® Comic Books
4th Edition
by John Jackson Miller, Maggie Thompson, Peter Bickford & Brent Frankenhoff

Why settle for anything less than the BEST? *The Standard Catalog of® Comic Books* is the most comprehensive and thoroughly updated comic book reference on the market. Each listing includes original price, cover date, creator names, story titles, character appearances, original print runs and more, while more than 2,000 photos assist with identification. **This is the one guide you can't be without!**

In this new edition you'll discover:

- Individual listings for all confirmed Marvel™ and DC Whitman variants, plus a identification guide – **First time in any guide!**
- **Checklist format** - To easily monitor your collection!
- **Comics Buyer's Guide pricing!** CBG's monthly pricing team works year round to track trends – here you reap the results!
- **Exclusive circulation data!** The biggest and the only source for number of copies in circulation.
- Hundreds of new series descriptions and an **exclusive Marvel™ cover from Alex Horley!**
- **Auction results** and populations for CGC-graded comics! The only guide to "show its work," we show you actual prices paid

Softcover • 8¼ x 10⅞ • 1584 pages
2,000+ b&w photos
Item# SCOM4 • $34.99



Name_____
Address_____
City_____
State_____ Zip_____
Phone_____

○ Check/MO enclosed *(payable to kp books)*

○ Visa ○ MC ○ AMEX ○ DISC/NOVUS

Card#_____
Exp_____

Send me the following:

Qty	Item#	Description	Price	Total
	SCOM4	*Standard Catalog of Comic Books, 3rd Ed.*	$34.99	
			Shipping	
			Subtotal	
			Sales Tax	
			Total	

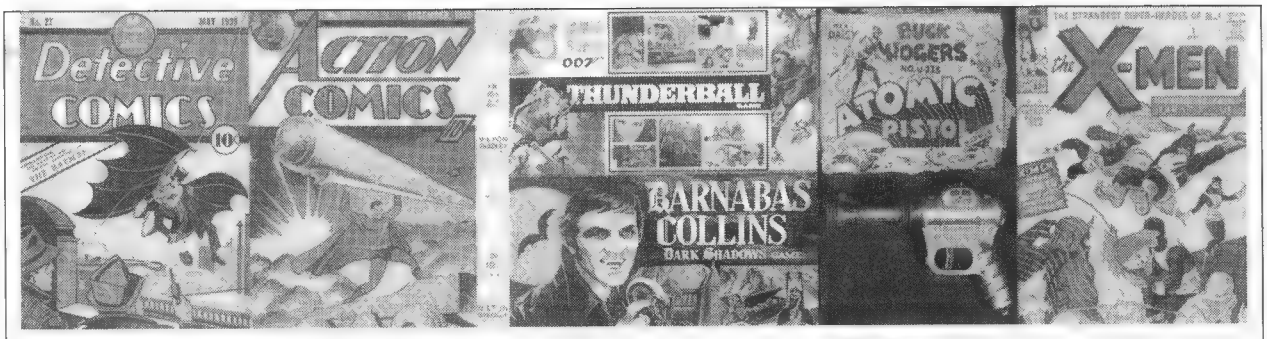
S&H: $4 for 1st book, $2.25 ea. add'l to US addresses. $20.95 1st book, $5.95 ea. add'l to non-US addresses.

Sales Tax: Residents of CA, IA, IL, KS, NJ, PA, SD, TN, VA, WI please include sales tax.

To order by phone call
800-258-0929
Offer CEHC

Mail order form to:
kp books, Offer CEHC
PO Box 5009, Iola WI 54945-5009

kp books is an imprint of F+W Publications, Inc.



WE BUY EVERYTHING!!!

We buy ALL Comics; Gold, Silver, Bronze, Modern, Independent, Marvel, D.C. , Restored, all Comic Art, any Comic related items, Toys, Movie memorabilia, Non sports, Sports Cards, records, antiques... Literally Everything!!!

DESPERATELY LOOKING FOR LARGE HOLDINGS OF ORIGINAL **ART**

We buy it all in just one call !
CALL NOW Toll Free
1-800-903-7246

TRAVELLING THRU
The Entire USA
Call Now for an Appointment

'CAN'T MAKE IT TO THE SHOWS? HAVE TOO MUCH STUFF? WANT TO SELL NOW? WE WILL COME TO YOU. WE TRAVEL ALL OVER THE COUNTRY BUYING EVERYTHING!

Don't have a collection or stock, but know where one is??? WE WILL PAY YOU TOO!
Finders fees paid for all collections referred to us.

Why sell to us?

We have an insatiable need for material. We will not cherry pick your collection. WE WANT IT ALL!
We will offer the highest price up Front! No Game playing, immediate payment on the spot !!!

TRY US !

FREE Consultation ! Find out what your stuff is worth CALL NOW! 1-800-903-7246

NEAT STUFF COLLECTIBLES, LLC

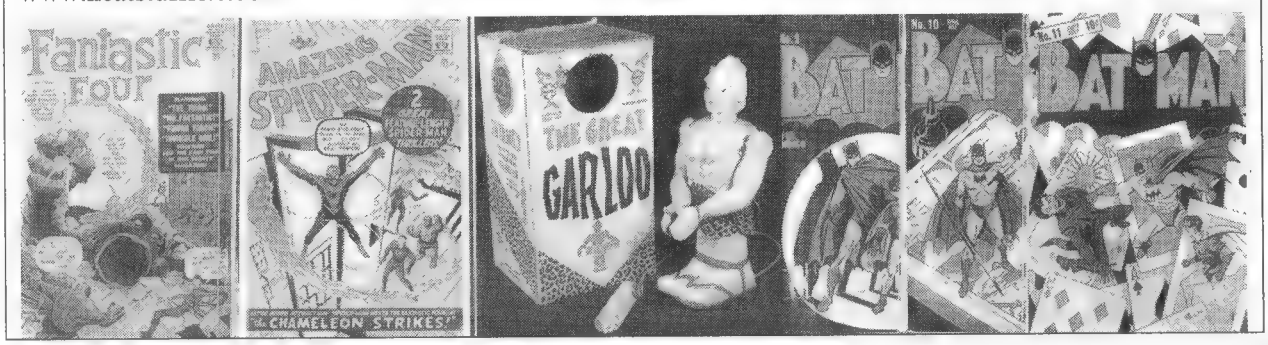
Send Mail to :

Neat Stuff Collectibles, LLC
P.O. Box 7240
North Bergen, NJ 07047

Call: 201-861-1414
Fax: 201-861-1154
www.neatstuffsite.com

Michael Carbonaro and Brian Schutzer
Reputable, knowledgeable, serious buyers
Always Available: **Toll Free** at 1-800-903-7246

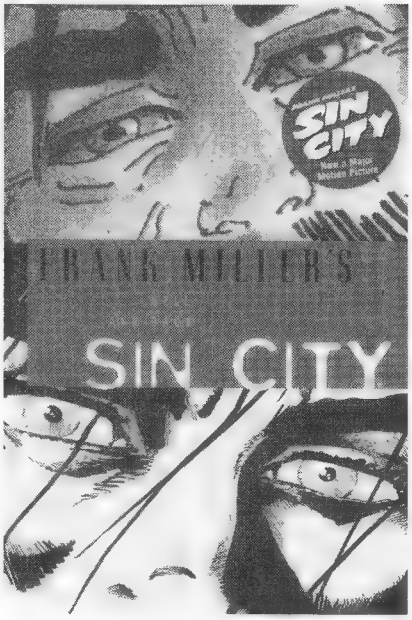
Email us at: brianschutzer@yahoo.com
Watch our eBay Auctions



Religion and politics

Easy to offend others

by **TONY ISABELLA**



I'm not normally a religious man, but, if you're up there, save me, Superman.
— ***Homer Simpson***

I didn't want to begin this month's column writing about foreign editorial cartoons that were reprinted months after their initial publication and arguably with the intent of offending folks who hadn't seen or reacted to them the first time around. Yes, the cartoons and the world-wide reaction to them are legitimate topics for ***CBG***, especially given the comics industry's ongoing support of freedom of expressfon. I still didn't want to get into it in this forum for many reasons, including that Chuck Rozanski does so elsewhere in this issue and it's been discussed elsewhere online. But it's that darn elephant in the room: the thing I have to write about before I can write the reviews I'd rather be writing.

I don't believe anyone should harbor the expectation of going through life without being offended by something.

It's no secret that my politics are to the left of center and my Christianity isn't conservative. I believe folks should be free to do or say pretty much whatever they want to do or say as long as it doesn't hurt anyone else — and that too many people define the "hurt" in that sentiment too broadly. I believe we're all in this together, we all need to be respectful of one another, and we need to work together for the good of all. I believe Jesus got it right when He told us to love our neighbors. I believe that all men are our neighbors and that, when we try to fine-tune the whole "loving our neighbors" bit to exclude some people, we're mucking up a perfectly good philosophy. More directly apropos this discussion, I don't believe anyone should harbor the expectation of going through life without being offended by something.

On a really good day, I get offended a half-dozen times before breakfast. I take offense when government sticks it to the average citizen to benefit the elite. I take offense when preachers of any creed embrace bigotry. I take offense when people care more about Hollywood romances or football than they do about what's going on in the real world. I take offense when networks start their shows a few minutes early or late and screw up my taping of the programs I like. Big offenses and small offenses: They assail me every day of my life. You wanna piece of me, world? Do you?

Big offenses and small offenses. We all suffer them and, when we're being honest with ourselves, we admit we commit them, as well. We are flawed, which doesn't for a moment negate our responsibility to get along with one another.

Are there legitimate responses to being offended by something someone else says or does? Of course there are, and they apply no matter who you are, what faith or non-faith you profess, where you stand politically, or whatever other distinctions you care to make between yourself and the next guy.

A cartoon, no matter how odious you find it, isn't remotely a physical attack. Your response must be appropriately non-physical. Write a letter expressing your objection. Don't buy the magazine or newspaper that published it. Express your outrage in your own cartoon, realizing that others might find your expression offensive, as well. It comes with the territory.

Expression, even when we disagree with what's being expressed, remains our best and sanest method of understanding one another and, perhaps, even bringing others around to our viewpoint. Responding to such expression with violence ultimately does little more than confirm, however unfairly, the other person's worst perception of you and yours. You gain nothing and you lose much.

Thanks for your kind indulgence in allowing me to express my thoughts on this topic. Now, let's see if I can squeeze a review or seven past that big old elephant.

Essential Avengers Vol. 5

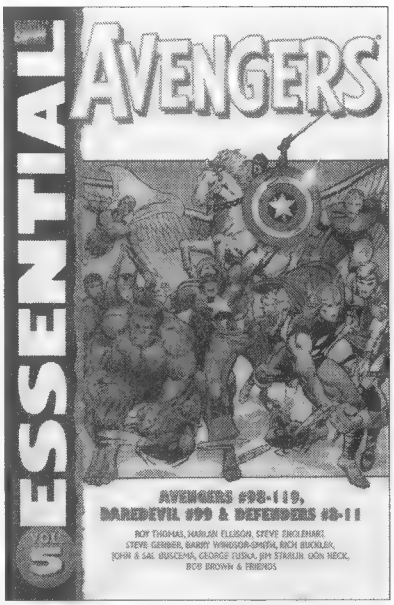
by various creators

***Essential Avengers* Vol. 5** (Marvel, $16.99) is as significant a comics collection as you'll find. Reprinting *Avengers* #98-119, *Daredevil* #99, and *Defenders* #8-11, the volume includes the final issues of the legendary Roy Thomas run on the book, a story plotted by Harlan Ellison, the start of the run that would establish Steve Englehart as one of comicdom's best writers, and the epic "Avengers-Defenders War" from 1973.

The Avengers was my favorite Marvel title during Thomas' run. This volume begins after the epic "Kree-Skrull War" but leads with a terrific three-parter featuring the war god Ares and his allies versus every Avenger up to that point, with all three issues drawn by Barry Smith. Then, we get Harlan's plot (a rewrite of a story he originally intended for Hawkman), and a rematch with the Sentinels.

Steve Englehart comes in to kick The Scarlet Witch-Vision love story into high gear while making The Black Panther, The Swordsman, and Mantis integral parts of the team. The artists for these tales include Rich Buckler, John Buscema, Jim Starlin, George Tuska, Don Heck, and Bob Brown.

But it's "The Avengers-Defenders War" that truly had comicdom on the edge of its collective seat. Bouncing between *Avengers* and *Defenders*, this early crossover event saw Dormammu plotting to bring our world into his dimension with the assistance of a blind Loki. The key to the flame-headed god's plan is to reunite all the pieces of a mystical device called The Evil Eye by tricking Doctor Strange and The Defenders into gathering them. Not trusting his partner, Loki alerts The Avengers to the scheme, twisting the truth just enough to make The Assemblers believe their opposite numbers were acting from evil intentions.



Was it exciting? I was working at Marvel while these issues were being produced and I couldn't wait to see each new chapter as it came into the offices. No matter how mismatched any individual battle might initially appear, Englehart could still surprise the readers. With Brown drawing *The Avengers* and Sal Buscema drawing *The Defenders*, the 1970s epic kept getting more and more thrilling, even after the two teams joined forces. It's no wonder this story earned classic status from the get-go.

Essential Avengers Vol. 5 offers readers hundreds of pages of 1970s Marvel at its finest and does so at an incredibly affordable price. It earns the full five out of five Tonys.

www.marvel.com

Teen Titans: The Future Is Now

by Geoff Johns, Mark Waid, Mike McKone, Ivan Reis, and Tom Grummett

Teen Titans: The Future Is Now (DC, $9.99) is the fourth trade paperback collection of the current Titans series and one heck of a buy. For 10 bucks, you get nine issues (#15-23) of the regular series and the *Teen Titans/Legion of Super-Heroes* special. That's more than 200 full-color pages.

Two hundred pages of some comics might not be a great deal at any price, but these comics are written by Geoff Johns and Mark Waid with art by Mike McKone, Ivan Reis, and Tom Grummett. The volume kicks off with The Titans traveling to the 30th century for a battle with The Fatal Five Hundred. Talk about being the underdog.

Their return to the present takes a detour that lands them 10 years into their own future, a future gone horribly wrong, where the deadliest threats facing them are their adult selves. The tale is a prologue-epilogue of sorts to *Infinite Crisis*.

That's followed by Doctor Light trying to settle scores with The Justice League by killing The Titans. Restored to his "right" mind in this spin-off from the unfortunate *Identity Crisis*, Light was deadlier than I'd ever seen him before. This made for a story high on both action and intensity.

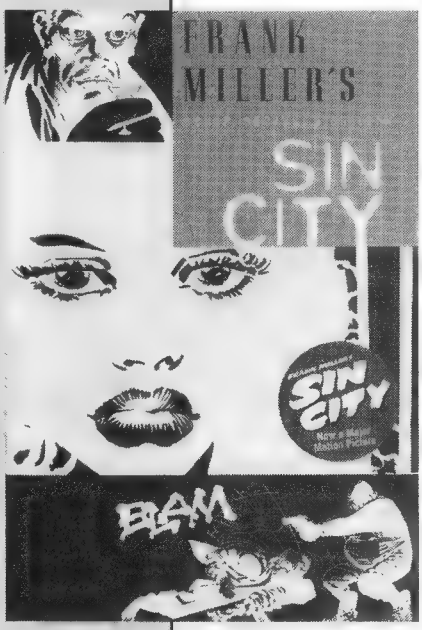
My frequent complaint about DC universe titles is that they often read as if new, or even less-than-regular, readers aren't welcome. Johns and Waid managed to avoid that pitfall with a little help from this book's "Who's Who" introduction. Let's hope that whoever replaces Bob Greenberger as DC's Senior Editor/Collected Editions — and his departure is a definite loss for DC — remembers that not all of us have the time or inclination to read every issue of every DC universe book. Greenberger was a master at keeping us in the loop.

Teen Titans: The Future Is Now earns four Tonys.

www.dccomics.com

Frank Miller's Sin City Vol. 6 and Vol. 7
by Frank Miller

One of my holiday presents to myself was making time to read all seven volumes of *Frank Miller's Sin City*, available from Dark Horse in uniform trade editions ranging in price from $12 to $28. Granted, these may not be your traditional Christmas entertainment, but, nevertheless, they called to me.



Frank Miller's Sin City Vol. 6: Booze, Broads, & Bullets (Dark Horse, $15) collects 11 short stories from various comics published in the tail end of the 1990s. Some of these feature characters from other *Sin City* volumes and some introduce new characters. A dark humor runs through some of them, and others are shocking in their violence and in the depths of human cruelty they depict. Just the thing to get my sleigh bells tingling.

I've flipped through *Booze, Broads, & Bullets* several times in search of my favorite story, and, each time, my choice is different.

Marv shines in the largely dialogue-free "Silent Night." A trio of connected tales — "Blue Eyes," "Wrong Turn," and "Wrong Track" — took my breath away. "Daddy's Little Girl" is a chiller *par excellence*.

"The Babe Wore Red" is perhaps the most solidly told story in the volume. The other five tales aren't up to these six, but they have their moments, as well.

Reminding you that *Sin City* is not for little boys or girls, I give *Booze, Broads, & Bullets* five Tonys.

I'm not nearly as keen on ***Frank Miller's Sin City Vol. 7: Hell and Back*** ($28). The longest *Sin City* story to date, running just under 300 pages, it's the one that reads most like some Hollywood movie. The actual *Sin City* movie deferred to the source material at every turn. *Hell and Back* goes the other way, including scenes and characters one would expect to find in some summer action film. Miller is usually better than that.

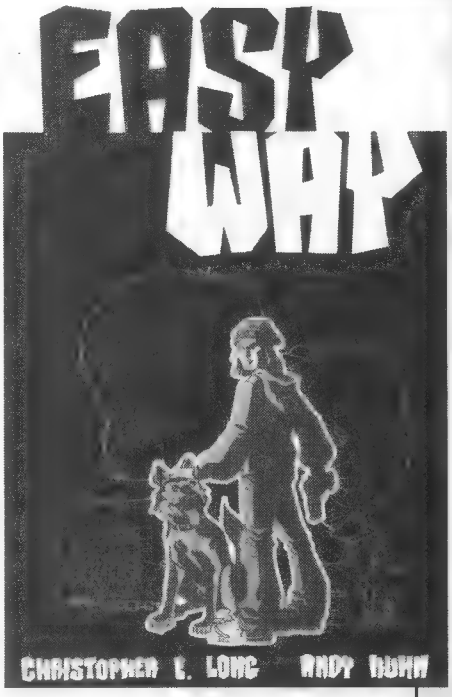
I don't deny *Hell and Back* its considerable merits. Its war veteran hero is over-the-top but remains a protagonist readers can root for. The hero's landlady and some of his friends may not be blindingly original but they are also quite likeable. A crooked cop turns out to be an outstanding character, while the damsel-in-distress never quite comes to life. The book's villains chew more than their fair share of scenery, but their boss ultimately proves to be smarter than most movie villains. Overall, I found the book entertaining and exciting but suffering from comparison to other *Sin City* material. Miller is his own strongest rival.

Hell and Back picks up four Tonys.

www.darkhorse.com

Easy Way

by Christopher E. Long and Andy Kuhn



Easy Way (IDW, $17.99) isn't as elegantly told as *Sin City* and lacks the humor of Miller's stories. According to the back-cover blurb, it was conceived during writer Christopher E. Long's stint in a drug rehab center. Duncan, the story's protagonist, is, likewise, in rehab. Desperate to get back with and support his wife and child, Duncan enlists in an insane scheme to use a stolen drug-sniffing dog to find a brutal dealer's storage unit. The plan goes spectacularly awry, and, before long, Duncan, his pals, and his wife and child are all in mortal peril.

Long and artist Andy Kuhn keep the story moving and the twists and turns coming. Most of their characters aren't very likeable, but they manage to keep us concerned about their fates. Those who are more likeable — well, you've seen their kind in many movies and TV shows. They exist to be imperiled and sometimes forgiving but lack any true depth. Without giving away the exact nature of the ending, it didn't ring true to me. It reminded me of the endings we get when a Hollywood test audience doesn't like what happened in the original ending.

Don't read this as an entirely negative review. I think Long is a pretty good writer, while Kuhn's duo-toned art set the mood of the story very well. I give *Easy Way* a perfectly respectable three out of five Tonys.

www.idwpublishing.com

***Vivid Girls* Vol. 1**

by various creators

***Vivid Girls* Vol. 1** (Avatar, $14.99) has gorgeous art and absolutely nothing else to recommend it. The Vivid Girls are porn actresses, "cast" in the three comics serials. Each of the first chapters of these serials (a crime caper, a power struggle between Heaven and Hell, and a medieval fantasy) offers the barest bones of a plot before getting down to the explicit sex. That adds up to 36 pages of comics and around six pages of actual story. I would be interested in well-told erotic comics, but this overpriced volume is neither seductive nor well-written.

Adding potential legal problems for comics retailers to its insultingly horrid stories, *Vivid Girls* also features several pages of explicit photographs of its "stars" engaging in sex acts. When I ran a combination comics shop and newsstand back in the 1970s and 1980s, I used to carry á full line of such men's magazines as *Playboy*, *Penthouse*, and *Hustler* as well as the best selection of underground comics in Cleveland and I would not have carried this comics album. I can respect a publisher's right to create and sell whatever magazines he likes, but I wouldn't put myself on the line for such a largely meritless production as this.

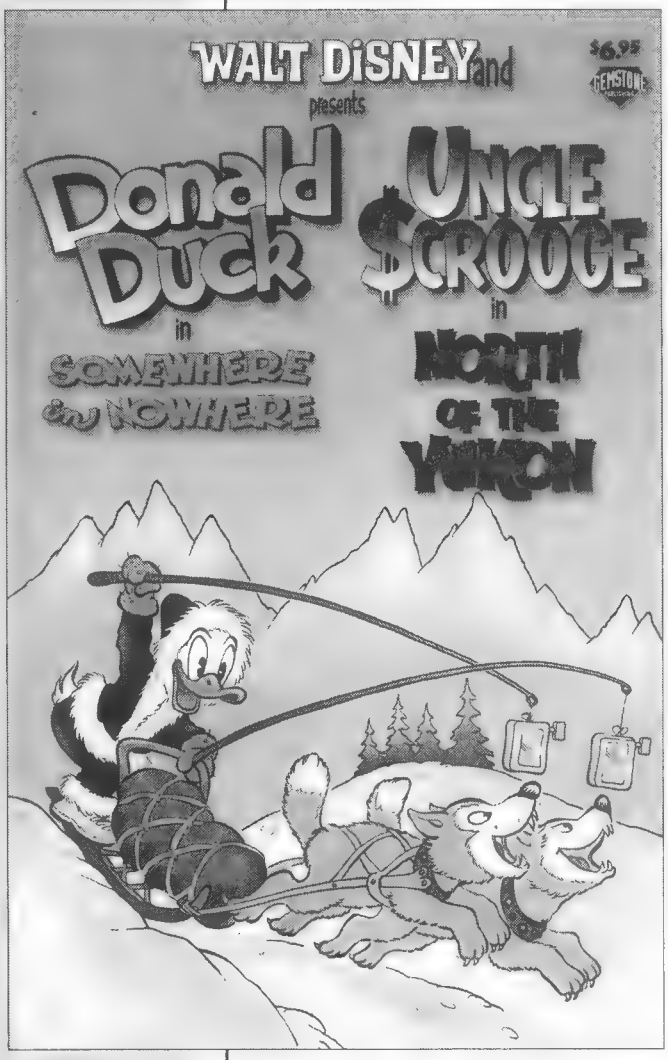
The one Tony I would have given *Vivid Girls* for its art is swallowed up by the awfulness of the rest of the album. It gets no Tonys whatsoever.

www.avatarpress.com

... has gorgeous art and absolutely nothing else to recommend it.

Walt Disney's Donald Duck and Uncle Scrooge

by Carl Barks, John Lustig, Pat Block, and Sue Kolberg



The indicia reads ***Walt Disney's Donald Duck and Uncle Scrooge*** (Gemstone, $6.95), but the cover kind of sort of reads *Walt Disney Presents Donald Duck in Somewhere In Nowhere and Uncle Scrooge in North of the Yukon* if you move some words around so the logos don't make you think you've suddenly become dyslexic. Don't dwell on my being snarky; concentrate on the swell drawing by Carl Barks, Pat Block, and Sue Kolberg of Donald and his sled dogs merrily making their way across the frozen North.

"Somewhere In Nowhere" is written by John "*Last Kiss*" Lustig from a concept by Barks. It's a gem of a story in which Don takes a job as a mail carrier in Bearflanks, Alaska, the one town where his Uncle Scrooge doesn't own any businesses. His aim is to prove he can succeed without working for his relative. Watching Donald overcome adversity and a scheming businessman through determination and luck is wonderful fun for all ages, as Lustig and artist Block capture that old-time Barks magic.

"North of the Yukon" is classic Barks all the way, reprinted from its initial appearance in *Uncle Scrooge* #59 (Sep 65). It's a typical scenario — an unscrupulous rascal trying to relieve Scrooge of his money — but Barks fills it with exciting and funny action sequences and great character bits.

Between the two tales, Block and Lustig discuss the origins and details of their collaboration with the legendary Barks. These text pieces are "must" reading for the Barks fan.

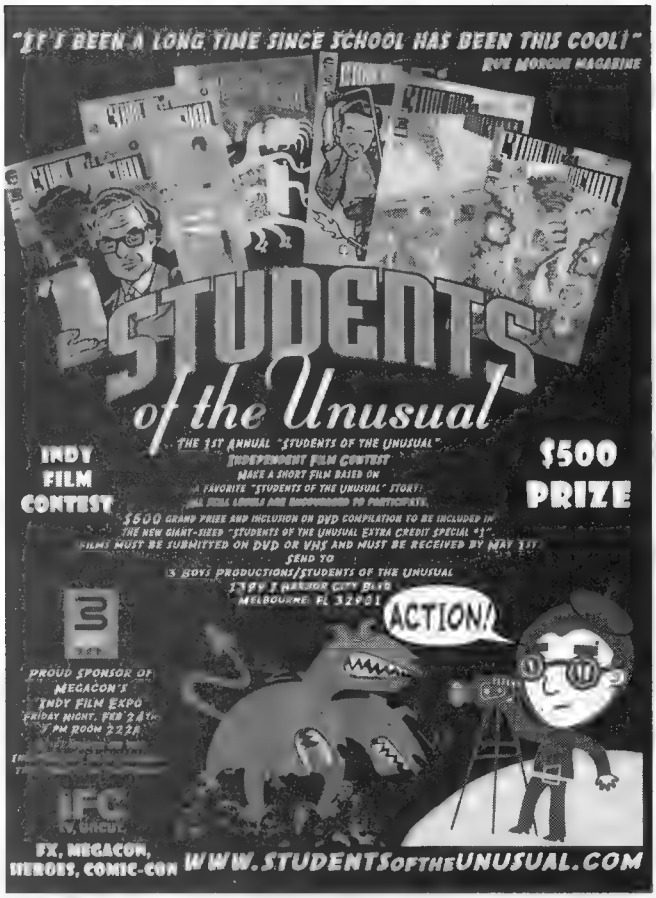
Walt Disney's Donald Duck and Uncle Scrooge earns five out of five Tonys. If your friendly neighborhood retailer doesn't have it in stock, you can order it directly from Gemstone.

www.gemstonecomics.com

TONY ISABELLA, comics writer and author, has been appearing in *CBG* since #3 in 1971. Review items can be sent to P.O. Box 1502, Medina, OH 44258. Check out his website at **www.wfcomics.com/tony**, or e-mail him at **tony@wfcomics.com!**

Tony's Tips is © 2006 Tony Isabella.

10,000+
comics on ebay
98 cents each!
$3.95 Unlimited
shipping in the USA
WWW.BRETTSCOMICPILE.COM
WWW.BRETTSCOMICPILE.COM
WWW.BRETTSCOMICPILE.COM



"Comic boxes that are strong, stackable, and slide open like a file drawer. They're quite possibly the most promising comic storage product since the plastic bag..."
-- Peter Bickford, ComicBase

"I must say that I am very impressed with them....I love being able to more easily get at my collection."
-- Jeff Schultz, Collector

This is what some of our customers are saying about us...

"I'm actually able to re-read comics I haven't seen in years...I'll never go back to regular comic boxes again."
-- Roger Ott, Collector

"...I am VERY satisfied. I did a little test by filling up four of the boxes with comics and stacking all four of them on top of the fifth empty box. Let it sit for a week....NO sign of buckling and the drawer in the fifth box slides in and out just as easy as the top box. I am simply amazed."
--Kevin Manning, Collector

STACKABLE
Designed to support up to five filled boxes on top without collapsing, even with a drawer removed.

ACCESSIBLE
Never lift another box to find comics, just pull open a drawer.

DRAWERBOXES
THE EASY ACCESS STORAGE SOLUTION

Exclusively from
www.CollectionDrawer.com
or select stores

Email CollectionDrawer@aol.com / or call 303.368.7873

REVIEWS

PICK OF THE MONTH COMIC BOOK

***Testament* #1-2**

DC

$2.99, color, 32 pgs., available now

Writer: Douglas Rushkoff; Artist: Liam Sharp

reviewed by **S.A. Bennett** ★★★★

Set ever so slightly in a future America that appears to be at war with the world, we follow graduate student Jake Stern, who's part of an underground draft-resistance movement that uses extreme, unusual methods to fight back against the government. Meanwhile, there's something sinister at work behind the scenes, as it looks as if ancient stories are starting to be acted out in modern dress.

In #2, the conflict comes to a head and the story of Sodom and Gomorrah is retold. While I must admit I was more than a little lost trying to connect the divergent story "tracks" in the first issue with the second issue, it's clear novelist Douglas Rushkoff has created the most assured and original project to emerge from Vertigo since *Sandman*.

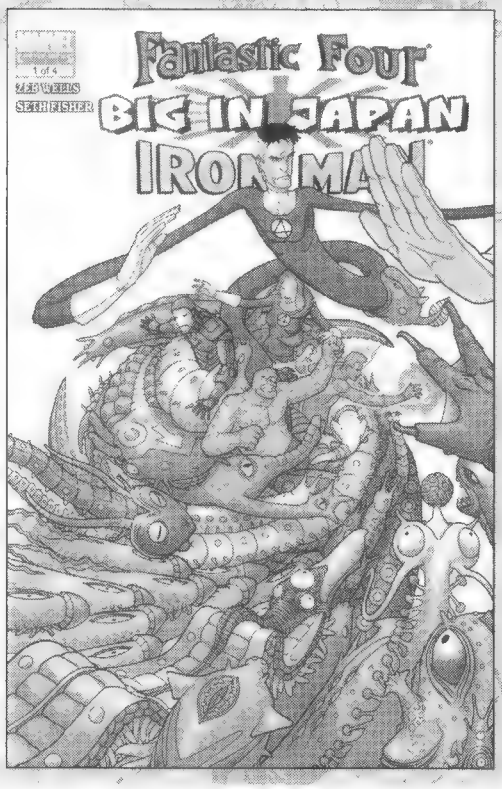
It's nothing short of amazing that something this innovative and good has (so far) mostly slid under the radar of critical appreciation. But readers should be forewarned: This is rich in sex, violence, and political and religious commentary sure to make at least some unhappy.

www.dccomics.com

Fantastic Four/Iron Man: Big in Japan #1

Marvel

$3.50, color, 48 pgs., available now
Writer: Zeb Wells; Artist: Seth Fisher
reviewed by **Brett Weiss** ★★½



Godzilla, king of all monsters, made his debut in 1954. Giant-monster comics were king at Marvel during much of the 1950s and petered out, when The Fantastic Four and other super-heroes assumed the throne during the early '60s. This confluence of events gave the creators behind this mini-series a nifty idea for a story based in quasi-reality: What if the citizens of Japan were convinced that the proliferation of super-heroes were responsible for the downsizing of the mammoth creatures that used to ravage their country?

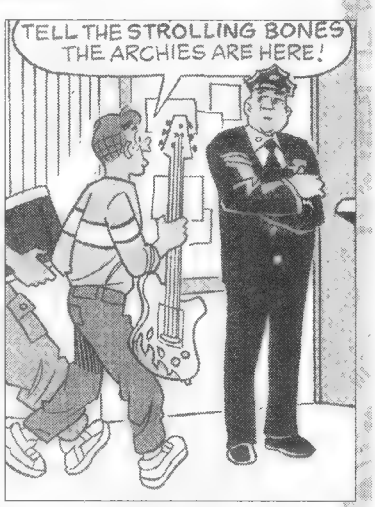
Fantastic Four/Iron Man: Big in Japan #1 doesn't actually feature Godzilla himself (copyright issues, no doubt), but fans of the fire-breathing fear-monger will enjoy the issue's basic "destroy all monsters" concept. FF purists may scoff at the kookily creative character and creature designs (check out The Human Torch's streamlined appearance on page 34), but fans willing to tolerate (and even appreciate) mixed genres and oddball humor will have a good time. Sure, The FF has battled plenty of giant monsters in the past, but never quite like this.

www.marvel.com

Archie and Friends #96

Archie

$2.25, color, 36 pgs., available now
Writers: George Gladir, Tania Del Rio
Artists: Stan Goldberg, John Lowe, Chris Lie, Jim Amash
reviewed by **Jack Abramowitz** ★★★



Three stories: The Archies think they'll be opening act at a concert but end up roadies; Chuck tries to get out of the doghouse with Nancy; and there's a new, manga-style "origin" for Josie and The Pussycats.

There are weird editorial glitches. The name of the band in the first story has clearly been relettered "The Strolling Bones" wherever it appears (presumably from "Rolling Stones"). Chuck refers to making a "goal," but the picture shows him making a basket. Nancy makes a cake with the ingredients all over the table (as if she's putting it in the oven), but she's wearing oven mitts (as if she's taking it out), and, further confusing things, the cake is already decorated! Weird.

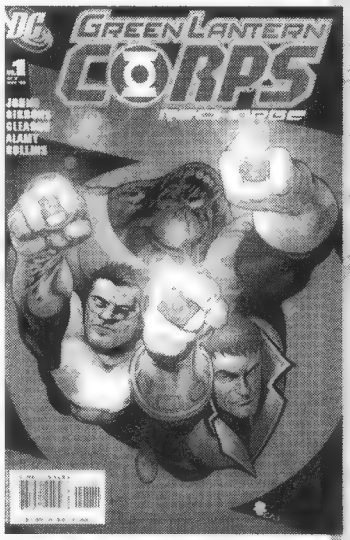
The best story is the Josie tale. It departs from continuity in that Josie meets Valerie before Melody and Alex. All in all, though, it jibes nicely with movie continuity, although for some reason she's Josie Jones rather than Josie McCoy. (Jones? Please don't make her another cousin of Jughead!) The art, by Lie and Amash with colors by Jason Jensen, is a treat.

www.archiecomics.com

Green Lantern Corps: Recharge #1-2

DC

$3.50@, color, 48 pgs.@, available now
Writers: Geoff Johns, Dave Gibbons
Artist: Patrick Gleason
reviewed by **Ian M. Feller** ★★★



With Hal Jordan back as the featured act in the regular *Green Lantern* series, this series now seems to serve as a place for both Kyle Rayner and Guy Gardner to shine. The two have been summoned by the Guardians to serve with Kilowog as teachers for the latest recruits. The Corps is being put back together to combat a mysterious force that is killing Green Lanterns across the universe. So, if you prefer your GLs New School, you'll like this series.

Along with Kyle and Guy, a host of other, new Green Lanterns are introduced, including interesting races. We see a couple of players from the *Rann/Thanagar War* and one from the home world of Sinestro given their rings.

The story does an adequate job of introducing readers to the series' premise and characters. With the story told in a 48-page format, there's plenty of room for detail, and readers certainly get enough.

The art is strong throughout, featuring a good distinction of the characters and races, highly detailed backgrounds, and high-quality storytelling.

www.dccomics.com

Intimidators #1

Image

$3.50, color, 28 pgs., available now
Writer: Neil Kleid
Artists: Miguel Montenegro, Waki
reviewed by **Jack Abramowitz** ★★★

A disclaimer: I met writer Neil Kleid at a social function about 10 years ago. Both being comics fans, we got to talking. And, as most comics fans secretly (or not so secretly) long to be pros, I took his aspirations to break into the business with cautious optimism. Since then, I have enjoyed finding his contributions sandwiched between those of "the big boys" in a number of anthologies. And now here he is, writing a series for Image.

Kleid is one hell of a writer. I've particularly enjoyed some of his prose. This tale, the story of "heroes" normally kept under wraps by the government, has some good bits, but the canvas isn't large enough for Kleid to really cut loose.

The art is a little rough in places, but it's generally fun and it superbly fits the tone of the work. Special props to colorist Angel Marin for the bang-up job. The difference between the here and now, a 1960s flashback, and newspaper photos is skillfully rendered.

www.imagecomics.com

Mad Kids #1

E.C. Publications

$4.99, color, 66 pgs., available now
Writers: Various
Artists: Various
reviewed by **Brett Weiss** ★★

With its colorful and amusing covers (usually depicting a send-up of a recent film), *Mad* does appeal to some children. However, many parents will find its biting satirical content to be less than appropriate for the playground set. Enter *Mad Kids*, a junior-league version of the long-running publication.

This first issue is a disappointment. The cover depicts "Wallace & Vomit," but, instead of a parody of stop-motion animation duo Wallace & Gromit, readers are given a "create your own flip book." The flip book is OK but it should have been a mere supplemental feature. Also, the "Mad Kids Mini Mag" is pure filler, and the "10 Worst Things about Christmas" routine contains many of the same jokes found in the concurrent issue of the regular *Mad*.

On the plus side, the talents of Peter Bagge, Don Martin (a *Mad* veteran from way back), and John Caldwell are on display in this inaugural issue, with Caldwell's "Games That Make Really Bad Video Games" being especially clever.

"Spy vs. Spy Jr.," anyone?

www.madmagazine.com

The Official Handbook of the Marvel Universe: Horror 2005

Marvel

$3.99, color, 48 pgs., available now
Writers and artists: Various
reviewed by **Tim Lasiuta** ★★★½

It goes like this: You have a nightmare. But you can't remember who scared the heebie jeebies out of you. All you know is that you had just read one of Marvel's horror books.

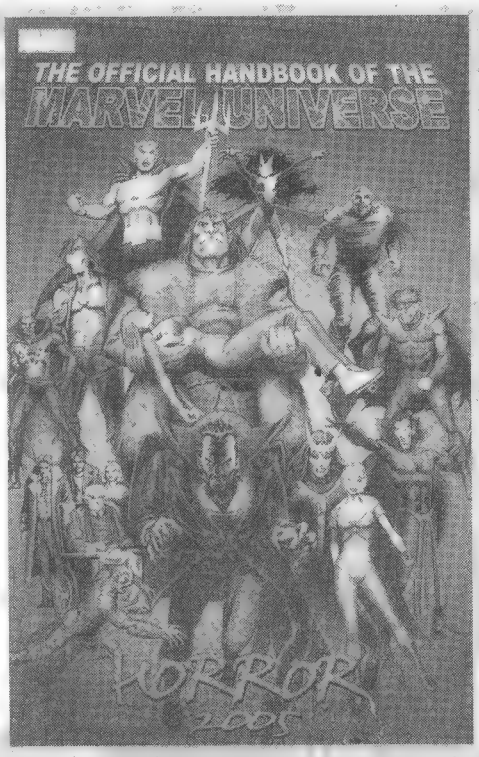
Who do you call?

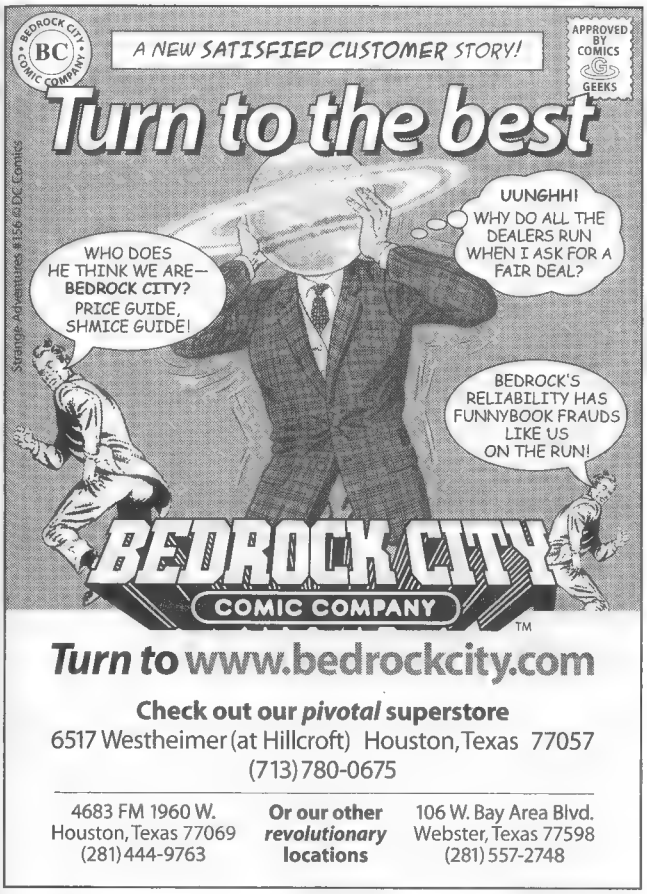
Not Ghostbusters, that's for sure, but head down to your local comics store and pick up this *Official Marvel Handbook*! They're all there, from Baroness Blood and Lilith to Hellstorm and Strawman among others. Dracula and Frankenstein make their appearances, too, and legends passed down from time immemorial are repeated.

Each entry gives personal and comic-book history. Aliases, occupation, date and place of birth, first appearances, and a detailed power grid add meat to the write-ups. The art comes from comicdom's best: Gene Colan, Dick Giordano, Boris Vallejo, Keith Pollard, John Buscema, and the Kuberts contribute mini-masterpieces.

Is this book useful? You bet! A detailed character history tops off this book! Start your Marvel character library today. Support your local monster!

www.marvel.com





Turn to www.bedrockcity.com

Check out our *pivotal* superstore
6517 Westheimer (at Hillcroft) Houston, Texas 77057
(713) 780-0675

4683 FM 1960 W.
Houston, Texas 77069
(281) 444-9763

Or our other *revolutionary* locations

106 W. Bay Area Blvd.
Webster, Texas 77598
(281) 557-2748

"THE COMIC BOOK MEMORABILIA INSURANCE POLICY"

Marketed by
Cornell & Finkelmeier, Inc.

An insurance program specifically designed for comic book collectors and dealers including store package coverages if needed.

Underwritten by
ST PAUL TRAVELERS

P.O. Box 210, Wapakoneta, OH 45895
Phone: (419) 739-4000
(800) 739-3314
E-mail: comics@cf-insurance.com
www.cf-insurance.com

NEW FROM CLAYPOOL

CLAYPOOL COMICS

Elvira #155

Elvira and hunter Richard Baboone stalk the Deusasaurus Rex and face down evil Baron Schemo and his fiendish Eco-Equalizer, in **"The Plan that Time Forgot!"**, part two of **"The Outer Burroughs!"**

Soulsearchers and Company #76

The Soulsearchers choose this turning point to forge a new beginning for the group. Unbeknownst to them, one of their mementos from a past case still packs a potent threat, in **"Moving Day!"**

Elvira is © and ™ 2006 Queen 'B' Productions
©2006 Claypool Comics/Boffin Books and Second Age, Inc., and Richard Howell

BACK ISSUES *ARE* AVAILABLE!

ELVIRA		SOULSEARCHERS	
❑ #1	$10.00	❑ #1 & 3 EA	$6.00
❑ #2 – 5 EA	$8.50	❑ #2, 4, 5 EA.	$5.00
❑ #6 – 25 EA	$4.00	❑ #6 - 10 EA	$4.00
❑ #26	$7.00	❑ #11 - 15 EA	$3.50
❑ #27 – 31 EA.	$3.50	❑ #16 - 25 EA	$3.00
❑ #32 – 33 EA.	$5.00	❑ #26 AND UP EA	$2.50
❑ #34 – 99 EA.	$3.00	❑ SOULSEARCHERS TP 1	$12.95
❑ #100.	$10.00	❑ SOULSEARCHERS TP 2	$12.95
❑ #101 AND UP EA	$2.50		
❑ ELVIRA TP #2	$12.95		

BOFFIN BOOKS

AVAILABLE AT ALL *BETTER* COMIC BOOK STORES!

Send your check or money order plus $4.00 shipping & handling to:
COMICS WAREHOUSE, P.O. BOX 1099, FORESTVILLE, CA 95436
or order with a Visa, Mastercard, or American Express, by calling: 1-707-887-1521 or by sending email to claypool@sonic.net

ABC: A-Z, Tom Strong and Jack B. Quick

DC/WildStorm/ABC

$3.99, color, 32 pgs., available now

Writer: Peter Hogan; Artists: Chris Sprouse, Karl Story, Kevin Nowlan

reviewed by **Jack Abramowitz** ★★★

Many companies have released character directories, handbooks, and Bibles. These usually take the form of encyclopedia entries or the personal files of some relevant character. But how many times can we read "facts" like "Captain Squirrel can bench-press 4,000 pounds"? (Notice how many characters' base of operations is "Mobile" — Alabama is hopping!)

ABC has taken a different approach by weaving its "who's who" into actual stories. It works well at least half the time.

Tom Strong, the star of a long-running series, has a rich supporting cast and a long life story. His history is expertly woven into a surprisingly concise tale. Jack B. Quick, on the other hand, has appeared in a handful of stories and has a cast that can be counted without removing your socks. There's not much to tell. Arguably, he doesn't even need a "who's who" tale. Appropriately, Jack has one-third Tom's page count.

In short, we are left with a real Tom Strong "who's who" and a nice little Jack B. Quick tale: not a bad deal.

www.dccomics.com

King Kong: The 8th Wonder of the World #1

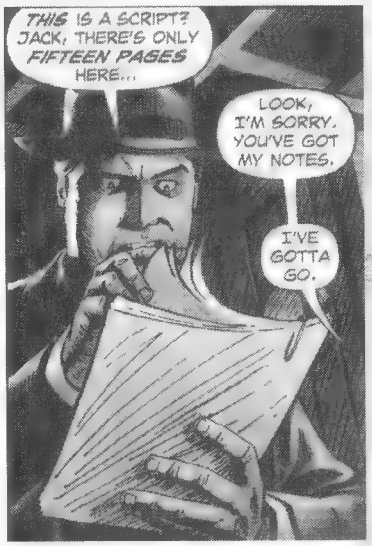
Dark Horse

$3.99, color, 40 pgs., available now

Writer: Christian Gossett

Artist: Dustin Weaver

reviewed by **Brett Weiss** ★★



Peter Jackson's bloated remake of *King Kong* is an entertaining spectacle of a film, the kind that Carl Denham himself would have been proud to make. Watching Kong battle three dinosaurs is cool, and the sequence atop the Empire State Building, in which Kong bats away airplanes like so many flies, is thrilling. Unfortunately, the movie is overlong and drags in spots, and Ann Darrow does tricks for the big galoot and even ice skates with him. (Darrow was never less than terrified of the creature in the 1933 original.)

None of the aforementioned scenes (good or bad) made it into this comic book, since it is merely the first of three issues. It's mostly setup, with Denham hoodwinking actress Darrow and screenwriter Jack Driscoll into accompanying him and his crew to Skull Island. The big, hairy star of the show doesn't even show his face until the penultimate page, suggesting that this project should have been released as a graphic novel instead of a three-issue series.

The art is rarely better than adequate.

www.darkhorse.com

Amazing Fantasy #15

Marvel

$3.99, color, 56 pgs., available now

Writers: Various

Artists: Various

reviewed by **George Nelson** ★★½

This anniversary issue of sorts — the original *Amazing Fantasy* #15 featured the debut of Spider-Man — offers an interesting premise: introducing a selection of new characters in six tales designed to whet readers' appetites (along with a couple tales featuring *AF* #15's original star). The most intriguing of the features is Greg Pak and Takeshi Miyazawa's "Mastermind Excello," a teen genius on the run. It's followed by "Monstro," the story of a super-humanly gifted man who, instead of donning a costume and mask, shuns publicity for reasons of his own and chooses a different form of heroism as a firefighter.

More uneven are a series of two-pagers featuring Blackjack, a pair of agents representing yet another S.H.I.E.L.D.-type agency. Written by Dan Slott, the vignettes don't give illustrator Pete Woods much room to work with. Least successful are the two tales featuring Spider-Man himself: one introducing a character who can absorb a person's pain (drawn to a Peter Parker mourning his just-murdered Uncle Ben) and a two-pager based on the original *AF* #15's cover.

www.marvel.com

PvP #21

Image

$2.99, b/w, 22 pgs., available now
Writer: Scott R. Kurtz
Artist: Scott R. Kurtz
reviewed by **Michael Tierney** ★★½

PvP is a collection of black-and-white comic strips; those strips focus on the oddball staff of a gaming magazine called *Player versus Player*. *How* oddball? Not only do you have characters such as a closet-dwelling troll named Skull, you've also got hot-chick Jade and her equally voluptuous sister (featured on the cover), who are both attracted to Brent Sienna, a computer geek and comic-book fan. Yes, this is a fantasy-comedy.

This issue covers everything from Halloween lycanthropy to suspending the boss as an angel during a Christmas nativity scene. But the best series of gags comes during the debacle that occurs when the group participates in Larping: Live Action Role Playing. Throw in competition for use of the park by Historical Re-Enactors, a gang of Storm Troopers, and an angry group of Bat'Leth-wielding Klingons who discover secret weapons on a broken-down catering van carrying 300 Lemon Meringue pies, and, to quote one Klingon; "Today was a good day to pie."

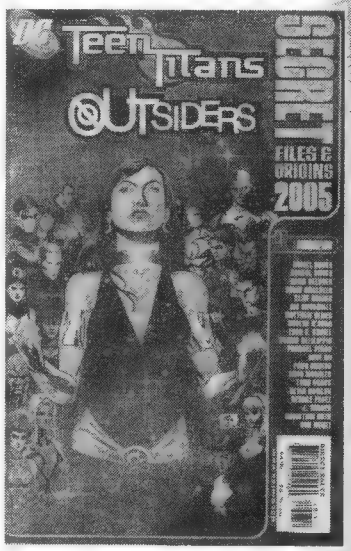
Issue to issue, *PvP* is consistently fun reading.

www.imagecomics.com

Teen Titans/Outsiders Secret Files 2005

DC

$4.99, color, 64 pgs., available now
Writers: Various
Artist: Various
reviewed by **Jack Abramowitz** ★★



These *Secret Files and Origins* specials have become increasingly more common — and increasingly less special. They generally contain a few stories intended to give new readers a quick catch-up or to fill in gaps that happened between panels. DC seems to be straying from its mandate, since there may be not enough basics for newcomers but too much exposition for regulars.

The volume starts with a Donna Troy catch-up and segues immediately into a Titans-Outsiders team-up. The transition is probably more seamless than intended, since the title of "I am Donna Troy" appears on its first page and the title of "Teen Titan Hunt" appears on its last page. If this is intentional, why make them two stories at all?

The profile pages focus heavily on the villains, but there are useful hero stats, such as an explanation of who, exactly, Shift is supposed to be.

The most fun comes from "Who's Your Daddy?" in which Harlequin taunts other villains by not being straightforward with her sire's identity. It's cute but it's not enough.

www.dccomics.com

Spider-Man: The Other Sketchbook

Marvel

$2.99, color, 32 pgs., available now
Artists: Mike Wieringo, Mike Deodato Jr., Pat Lee
reviewed by **Brett Weiss** ★½

Gearing up for the 12-part crossover that began with Peter David's *Friendly Neighborhood Spider-Man* #1, Marvel hoped to garner extra cash with *Spider-Man: The Other Sketchbook*, which promised to "go behind the scenes of this month's Spider-Man mega-event." Fans clamoring for the highly anticipated spider saga may have made the mistake of doling out cash for this pamphlet (to use the pejorative term for comic books) that is little more than 32 pages of sketches. There's no commentary, no "making of" material, no interviews, and no character or creator bios.

The sketches in question consist of unused covers, character studies, character designs, poster layouts, and other drawings by three talented artists: Mike Wieringo, Mike Deodato Jr., and Pat Lee. Much secrecy has surrounded the various plotlines and life-changing happenings of *Spider-Man: The Other*. The sketchbook doesn't give away much but it does provide a glimpse or three of things to come, such as a very sick (and possibly delusional) Aunt May.

Bottom line: nice sketches but not for three bucks.

www.marvel.com

Terrific books for 2006

From Hazelnuts to Weiroos

by **HEIDI MACDONALD**

The main influence here is Johnny Gruelle's Raggedy Ann books, particularly *The Camel with the Wrinkled Knees*, which features a somewhat similar pirate battle.

2006 is already shaping up as another year of great comics. It seems as if all the talented cartoonists are cranking out work at a frantic pace. The year is only a few months old, and I've already read a bunch of terrific books that will be difficult to surpass.

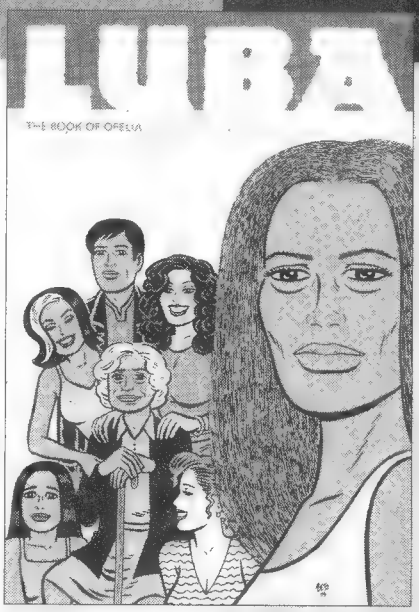
Billy Hazelnuts by Tony Millionaire (Fantagraphics, $19.95). I've mentioned many times how much I love Millionaire's profane and passionate work, but this time he's achieved a new level of magnificence. As much as I liked his *Sock Monkey* books and the collections of his comic strip *Maakies*, they were just warm-ups for the invention and artistry of this tale. The story begins, "One fine morning on the Rimperton farm ..." where the mice are fed up with being chased by the lady of the house. Looking for a protector, they construct a homunculus from garbage, filling his head with houseflies. Meanwhile, Becky, the little girl of the house, is messing with her holographic projection of the planet Venus. Becky is an inventor and an adventurer and she comes to Billy's aid after he has a fierce battle with a housecat, replacing the flies with hazelnuts — thus his name, Billy Hazelnuts.

From here, the two go off on a fever dream of adventures, trying to rescue the moon from a herd of sheep, running afoul of a pirate ship crewed by a robot skeleton and a skunk, and visiting the Valley of the Shooting Stars and the Broken Planet Dump before taking the helm of a giant Noah's Ark to battle the pirates. If this sounds insane, it is, but it's also insanely beautiful. In Millionaire's lavish pen-and-ink work, there's a hint of the sinister to everything, even as fantastically unexpected adventures take place. Black hills lower, dark seas roil, the sky bursts with planets and stars. He never stoops to the merely cute — Becky has black shoe-button eyes, and, when her mother attempts to gussy her up with a hair bow, it's clearly an imposition.

The main influence here is Johnny Gruelle's Raggedy Ann books, particularly *The Camel with the Wrinkled Knees*, which features a somewhat similar pirate battle. (One of Millionaire's characters is a direct homage — or rip, perhaps — to Gruelle, sporting the trademark sausage nose that many of his characters had.) Although we think of Raggedy Ann as a cute little doll, the books had much of the nonsensical, mysterious danger that *Billy Hazelnuts* emulates. There's a bit of *Krazy Kat* in the symbolic landscapes, as well, which are characters in their own right.

However many influences Millionaire has digested, though, this book is all his own. It's a work of love and imagination. It's suitable for young kids, even with the violence and disturbing imagery, I think, because — like the best fairy tales — it works on a very deep level.

The Book of Ofelia by Gilbert Hernandez (Fantagraphics, $22.95). Here's another old favorite. *Love and Rockets* by Jaime and Gilbert Hernandez is one of the greatest comics of all time. Jaime and Gilbert's work is different, although allied. Jaime has always been the more popular of the two, doubtless due to the fabulously cute girls he draws; Gilbert's art isn't quite as sleek, but his stories have always been a bit more structured. The enormous volume *Palomar* came out a few years ago and collected his entire magical realism magnum opus about the inhabitants of a backward Mexican town through birth, death, love, hate,



murder, and creation.

When the original *Love and Rockets* wound up its run in 1996, each brother created his own title. Gilbert left Mexico behind and moved Luba, his central character, to southern California, where she met up with her two estranged sisters: lisping therapist Fritzi and muscular teacher Petra. I've read these stories in bits and pieces over the years, and they never quite struck me with the same clarity as the earlier stories, but, reading them in this huge chunk, I can see that that's partly because the world of SoCal is so much vaguer and more alienated than the simple village of Palomar. A lot of the magic realism — women who sold slugs, and whispering trees — has been left behind.

In its place is a soap opera that covers vast territories while the characters don't even know it. Think of it as being like *The Sopranos* or *Deadwood*: The whole is greater than the sum of the parts. Hernandez has been telling stories about these characters for 25 years or so, and the backstory informs all of their actions — just as in real life — but it's not hard to get caught up to speed, as well. (I admit, however, that I did find myself referring to a family tree in the beginning of the book many times.)

The cast is sprawling. Luba is middle-aged. Her character is defined on the surface by the fact that she has enormous breasts, but she's no bimbo hottie. With a complicated life behind her and seven children in front of her, she's one of the most complex and fully realized characters in comics. Passionate, selfish, and vain, Luba still inspires sympathy in the reader, even when her oldest daughter, Maricela, tells her what a bad mother she was. (Maricela is 100% correct. You can't even say Luba was trying her best, but that's how life is: contrary and conflicted.)

Most of the material — collected from issues of *Luba*, *Luba's Comics and Stories*, and *Measles* — sprawls, as well. We meet Khamo, Luba's horribly burned husband, who is pretending to work as a police informant; we later learn the men he works for are gangsters. Fritzi and Petra are engaged in numerous romances; there is a lot of explicit sex and nudity in this book, especially of the lesbian variety. Fritzi meets Hector, a happy-go-lucky UPS employee and one of Hernandez' rare sympathetic male characters. They date for a bit, but Fritzi decides he would be better for her sister, Petra, a single mom who's unlucky in love. Petra and Hector hit it off, but she's unaware of his dating history with her sister.

Meanwhile, Fritzi is pursed by Pipo, a female sportswear magnate. Fritzi is also dating Pipo's son Sergio, an international soccer star. Sergio is in love with Guadalupe, Luba's daughter, who is married to Gato, who was once married to Pipo. (Now you see why I needed to look at that chart over and over again!) And then there's Fortunato, a mysterious, beautiful man whom no woman can resist — and no woman would want to (even Ofelia, Luba's aged cousin, who dreams about the only man she ever loved, many, many years ago).

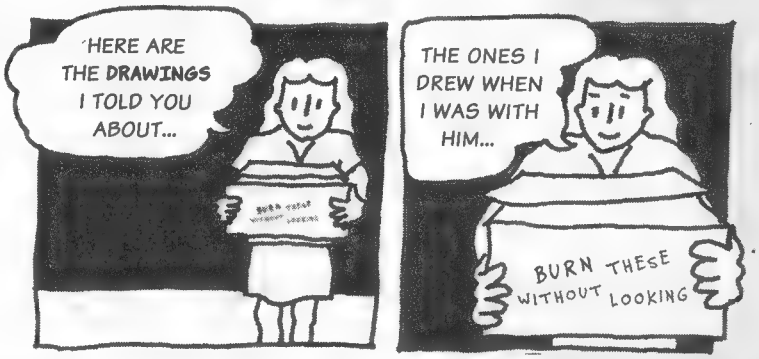
Desire drives the characters: desire thwarted, perverted, occasionally even justified. Sergio can have any woman he wants, but the one he wants, Guadalupe, is the one who continues to resist him. *The Book of Ofelia* sprawls, but, read in one chunk, the story swirls and drifts over hopes and fears, and, amazingly, incredibly, in the last chapter, Hernandez brings all the threads together, showing the shocking betrayal, savage cruelty, and lost dreams that all that desire has brought about.

The Book of Ofelia isn't a book to jump into for light reading. The images and events need to be pondered, lingered over. The reader supplies the introspection that the characters can barely imagine.

Dragonslippers: This Is What an Abusive Relationship Looks Like by "Rosalind B. Penfold" (Black Cat/Grove Press $15). With the newly acquired literary status of the graphic novel, traditional publishing houses are almost all jumping into the fray. Some, like Pantheon, have a long track record of bringing out the best in graphic novels (*Maus*, *Persepolis*). Some, like Henry Holt, are jumping into it, as with their First Second imprint. Other publishers are just dabbling with a project here and there. Such a book is *Dragonslippers*. "Penfold" is a pseudonym, and, whoever she is, she's not a cartoonist. These are the primitive drawings she used as therapy during the 10 years of an abusive marriage.

The story is incredible and yet all too easy to believe. Rosalind is a successful career woman who meets Brian, a widower with four kids, on a holiday. He sweeps her off her feet, and soon they're married. However, little warn-

Rosalind is a successful career woman who meets Brian, a widower with four kids, on a holiday. He sweeps her off her feet, and soon they're married.



ing signs — temper tantrums, Brian putting her down in front of other people in particularly humiliating ways — flower into full-on abuse. As the years go by, Brian cheats, drinks, and lies, and things escalate to physical violence. At one point, he's having a weekly affair in their house with a woman who believes his wife is dead; the kids know all about it but are afraid to tell Rosalind.

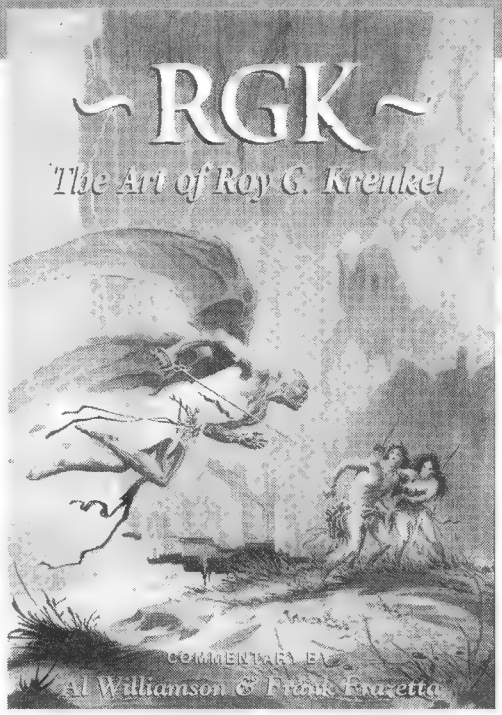
A lot of this is Lifetime movie material, and some of the dialog sounds lifted from a therapy session. That said, the story is horrifically compelling. Although readers can easily see how much Rosalind is fooling herself into believing that Brian's loving moments are the real him, she also shows the way someone in that situation can't make sensible choices. (She also feels guilty leaving his kids alone with him.)

This book stretches the boundaries of what a "graphic novel" is. The art, frankly, bears no relation whatsoever to professionalism. It's mostly awkward (albeit doubtless therapeutic) scratchings. Brian is a bloated lump — kind of R.O. Blechman or Roz Chast without the artistry. The one good thing to be said for "Penfold," the cartoonist, is that she has an innate sense of composition. The story is easy to follow, and elements are drawn where they need to be. Also, her naive, sometimes symbolic, art has a directness that can be truly disturbing. If it sounds as if I'm damning with faint praise, I am. This is not a book for people who are fans of comic art. It is a well-told cautionary tale, however. It could well help other women in abusive relationships see that they're in a downward spiral and give them just a bit of a boost to get the help they need.

I discovered Krenkel as a child through my uncle's collection of Ace paperbacks, left behind when he was drafted into the Army.

RGK: The Art of Roy G. Krenkel by J. David Spurlock and Barry Klugerman (Vanguard, $24.95). Of all the great fantasy cover artists, Roy G. Krenkel has always held a special place in my heart. Best known for his covers for the '60s Ace editions of Edgar Rice Burroughs' books, he combined the flair of such great pen-and-ink illustrators as J. Allen St. John with the fantasy stylings of the pulp era. He studied under Burne Hogarth and was a great friend and influence to both Al Williamson and Frank Frazetta. (In fact, it was Krenkel who got Frazetta the job of painting other Ace Burroughs covers.)

I discovered Krenkel as a child through my uncle's collection of Ace paperbacks, left behind when he was drafted into the Army. My uncle (an artist and writer, himself) must have had his imagination tweaked by Krenkel as much as mine was, since he seemed to purchase every book with a Krenkel cover, even the non-Burroughs books. (Otis Adelbert Kline, anyone?) If you value the imaginative in art, it's easy to see how Krenkel's work would catch hold: With pictures delicate and yet savage, he's the essential Burroughs artist, at least for me. Krenkel's *Fighting Man of Mars*



has a billowing red loincloth that recalls Renaissance drapery, and he carries a narrow foil instead of a broadsword. Armor and machines are spindly, angular things — sort of Victorian barbarian fashion. His women are exotic and fierce and, like Frazetta's, hail from an era before the anorexic rib-counting look became the standard of beauty. They're fleshy and lush, but you know they could put up a fight.

There have been several collections of Krenkel's art, but this is the only one I actually own. I'll leave experts to compare the various editions, but this one has large color reproductions of all his classic work and a wealth of photos and sketches. Some of the reproductions, alas, are a bit fuzzy, probably due to faulty source material. I still have all those paperbacks — they are among the treasures that I have carried with me through move after move. Much of my fondness for Krenkel's work is simply because I hit on it at the right age — the Golden Age of science fiction is 12, after all — but, looking at the superb draftsmanship of the little pen-and-ink sketches reproduced here, I'm struck again by his sheer artistry. I guess I'm too old now for barbarians, dinosaurs, and Weiroos (a dangerous winged race from Burroughs' Caprona trilogy of *Land That Time Forgot, People That Time Forgot,* and *Out of Time's Abyss*) but, looking at these paintings, I'm 12 all over again.

Owner of enough convention badges to run her own show, online and print journalist **HEIDI 'ACE' MacDONALD** has written for *CBG* for more than two decades. Her first column appearing in #490 in 1983. Drop her a line at **comixace@aol.com**!

"Hey Kids! Comics!" is © 2006 Heidi MacDonald.

It could happen...

The enemies of your collectibles are always lurking: fire, hurricanes, floods, theft, tornadoes. Thousands of these treasures are lost to collectors each year. Every collector needs a "Comfort Zone" of protection. That's our job. Your homeowners insurance is rarely enough to cover your valuable collectibles. Count on CIA for wide-ranging, inexpensive coverage. Contact us today!

What would happen if...

*Thousands of fine people lost their lifetime hobbies in the 2004 hurricane season. Collectibles ranging from stamps and autographs of famous people, to wonderful model railroad layouts and glass figurines were sadly destroyed. Did insurance help many of these victims? In too many cases, the answer was, "**NO**."*

I've been a collector all of my life—even before I became the owner of a firm that specializes in providing insurance for thousands of collectibles. I know what it's like to lose the treasures of a lifetime hobby. Here's a lesson I learned that I'd like to pass along to you: Homeowners insurance is rarely, if ever, adequate for collectibles. Take a minute now and call, write or e-mail us for brochures that can help your peace of mind.

Dan Walker

• **Sample collector rates:** $3,000 for $12, $10,000 for $40, $25,000 for $106, $50,000 for $216, $100,000 for $316, $200,000 for $476. Above $200,000, rate is $1.60 per $1,000.

• **Our insurance carrier** is AM Best's rated A+ (Superior).

• **We insure comic books of all kinds (from Golden Age to the latest publications) and scores of other collectibles.** "One-stop" service for practically everything you collect.

• **Replacement value.** We use expert/professional help valuing collectible losses. Consumer friendly service: Our office handles your loss—you won't deal with a big insurer who doesn't know collectibles.

• **Detailed inventory** and/or professional appraisal not required. Collectors list items over $5,000, dealers no listing required.

• **See our website** (or call, fax, e-mail us) for full information, including standard exclusions.

VISA

MasterCard

DISCOVER

Need a Rate Quote?
Call Toll Free:
1-888-837-9537
See the online application and printable rate information on our website!

CIA Collectibles Insurance Agency

P.O. Box 1200-CBG • Westminster MD 21158
E-Mail: info@insurecollectibles.com

www.CollectInsure.com

Tour of the INDIES

INDEPENDENT AND SMALL PRESS

REVIEWS

PICK OF THE MONTH INDY

Revolution on the Planet of the Apes #1

Mr. Comics

$3.98, color, 32 pgs., available now

Writers: Ty Templeton, Joe O'Brien; Artist: Salgood Sam

reviewed by **James Mishler** ★★★★

Revolution on the Planet of the Apes is the answer to a decades-old wish — a way to see the action and events that unfolded between the fourth and fifth movies of the *Planet of the Apes* series. *Revolution* takes place during the 10 years between *Conquest of the Planet of the Apes* (1972) and *Battle for the Planet of the Apes* (1973) and picks up the day after the events in *Conquest*. San Diego is still in chaos, and the ape revolution is spreading, while the president and his team react to events while trying to control information and keep the highly propagandized masses from realizing trouble is brewing. At the same time, Caesar is trying to figure out where to go from here, knowing that he must build an ape civilization out of the ashes of the human civilization that is destined to fall. Meanwhile, another talking ape has arisen: Aldo, at the Hasslein Air Force Base at Groom Lake.

And that's just the first of three stories in this issue. The first follow-up is "Caesar's Journal," in which readers peruse pages from events as they unfold and are foretold by the leader of the ape revolution — a neat touch, showing that Caesar has a creative side worthy of a comic-book artist. The second follow-up is a bit of background on the current president of the United States, showing in part how he rose to power on a platform of human power and ape hatred. All the stories are well-written and -illustrated — and the main story's art and dialogue are evocative of the films. When reading the words of Caesar, one almost "hears" them in Roddy McDowall's voice. This is an excellent first offering, and, from previews on the website, the next issues will maintain its high quality.

www.mrcomics.ca

I Gotta Catch Santa Claus

Taylor Comics

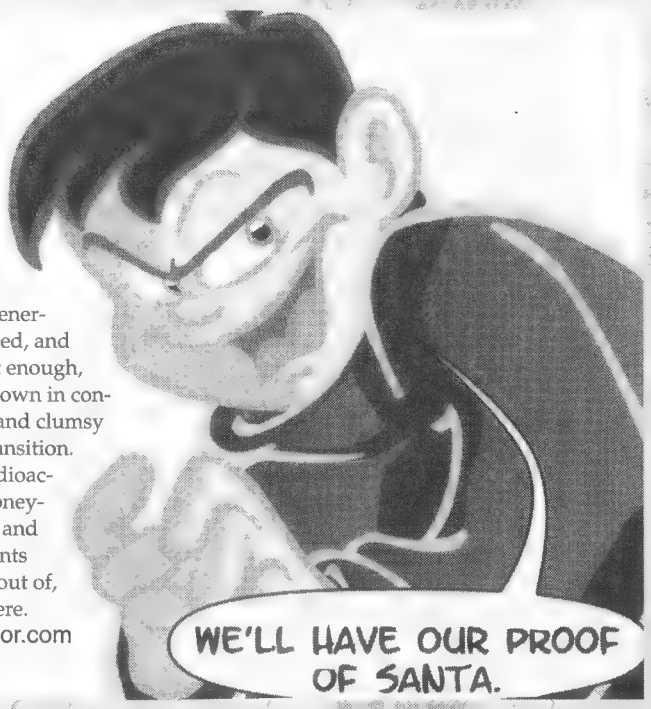
$3.95, color, 24 pgs., available now
Writer: Daniel Monahan; Artist: Tim Brazier
reviewed by **Brett Weiss** ★

The inside cover of this one-shot promises two forthcoming titles from the publisher: *I Gotta Catch the Easter Bunny* and *I Gotta Catch the Tooth Fairy*. That would be something to look forward to, if it weren't for the awfulness of *I Gotta Catch Santa Claus*, a slickly produced, garishly colored waste of four allowance dollars.

The story begins with a boy sitting on Santa's lap, asking for an unusual present: a guarantee that his chess team will win the championship. Then, as if on cue, radioactive guinea pigs demolish the tournament chess room, prompting the chess club to enter a contest in which contestants must prove that Kris Kringle is real. Catching Santa will net them $25,000 for use in rebuilding the chess room. How convenient.

Santa Claus is energetic and fast-paced, and the art is pleasant enough, but it is bogged down in contrived situations and clumsy panel-to-panel transition. Lasers, robots, radioactive creatures, money-making schemes, and other story elements continually plop out of, seemingly, nowhere.

www.topertaylor.com



Dorkboy #1

Dorkboy Comics

$3.50, b/w, 40 pgs., available now
Writer and artist: Damian Willcox
reviewed by **Jim Johnson** ★★

Sadly, the most noteworthy content of this comic book is the brief introduction by *Too Much Coffee Man* creator Shannon Wheeler, who basically describes *Dorkboy*'s contents by using such adjectives as "nice," "gentle," and "polite."

There's nothing wrong with that. Nice is good, even though, in this case, it makes for a series of cute, if unremarkable, stories. Despite his unflattering name, Damian Willcox's character is a likeable guy with childlike innocence who has built a tiny robot, appropriately named Dorkbot, to serve as his crime-fighting sidekick. And there are a couple of stories featuring the equally likeable and innocent Satch, who has a chat with a talking fruitcake at Christmastime.

There's also Scooterboy, who becomes president to attract girls. Like his characters, Willcox's stories have a kind of childlike simplicity that makes them oddly charming, even if they carry no kind of weight or substance. These stories are meant to be enjoyed, by both adults and kids, simply for what they are.

www.dorkboycomics.com

Haught Sauce

Respark

No price, b/w, 54 pgs., available now
Writers and artists: Various
reviewed by **Tony DiGerolamo** ½★

The Respark website says it, "Is currently lazy and in need of revolution. Please bear with us as we slowly get off our asses and back into action. Feel free to motivate us with negative criticism and expressions of dismay." The comic book features creators for several different stories, but most of the creators spend so much time trying to jam the panels full of cool stuff they don't bother to explain what's going on.

The most interesting concept is "53 Monsters," about a warrior that has to kill 53 monsters to save the land, though the art seemed too big for the pages. "Destined 2 Die" had decent art and breakneck pacing, but the story was jumbled. The entire book felt like an anthology of creators admiring their own work before it really came to fruition.

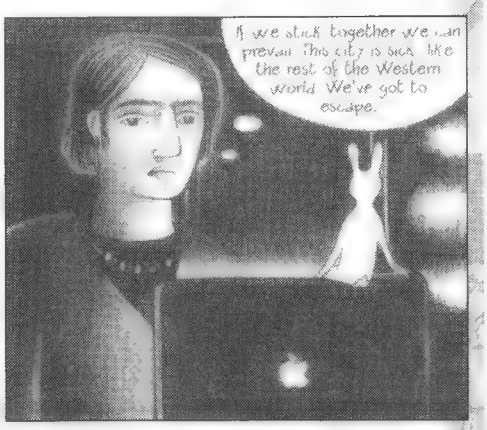
Respark needs to rethink what it's trying to accomplish. This seems to be some sort of sampler. Why not call it *Respark Anthology*? Busy, handsome comic-book fans have too many comics to read to try to figure this out.

www.respark.net

Interiorae #1

Fantagraphics

$7.95, b/w, 32 pgs., available now
Writer and artist: Gabriella Ginadelli
reviewed by **Ray Sidman** ★★★



One primarily for the art crowd, this book evokes the harsh and the pleasant behind the closed doors of the apartment building that is itself a character in the story. Giandelli's soft, calm sepia tones belie the rawness of the characters presented, all done in a fantasy-esque (in the old days, one would say "fantastic") atmosphere.

Told via a talking white rabbit who travels freely around the apartment complex, the story explores the young and old, the naïve and the drawn, and other tenants in what is no doubt a giant metaphor and group of metaphors. Giandelli opts for elegance over action in this story, a fitting choice, given the characters presented.

This is no Alice in Wonderland, though one could draw similarities to that tale, specifically in the pain people feel that is not obvious to their casual acquaintances. Much like the building — and the story — *Interiorae* is best read from the perspective of contemplating that which isn't directly in front of the reader's eyes.

www.fantagraphics.com
ISBN #: 1-56097-761-2

Corporate Ninja #1

Slave Labor Graphics

$2.95, b/w, 24 pgs., available now
Writer and artist: Matt Mocarski
reviewed by **Brett Weiss** ★★½

Consumers, beware, it's Corporate Ninja! He slices! He dices! He markets merchandise!

Blue Fish Incorporated is having a hard time reaching female customers, a demographic that seems mystifying to the company's board members. They fail to woo the fairer sex (an outdated term that the company would find cutting-edge) with such ineffectual promotions as changing the color of the packaging. For marketing inspiration, they don fishnet stockings and tight jeans, but it's to no avail, as women continue flocking to the competing brand of fish. Enter Corporate Ninja.

This comic book parodies the corporate world, but it's more of a broad-based farce than a true satire. For every inspired concept, such as a literal corporate pirate and an all-knowing memo, there are lots of more obvious, more over-the-top scenarios, including bodies that are hacked limb from limb and an angry shopper who wields a mop like a sword. The story isn't much, but there's plenty of comedy to enjoy.

Mocarski's art evokes (but doesn't copy) *Mad* veteran Don Martin.

www.slavelabor.com

Vampirella Revelations #0

Harris

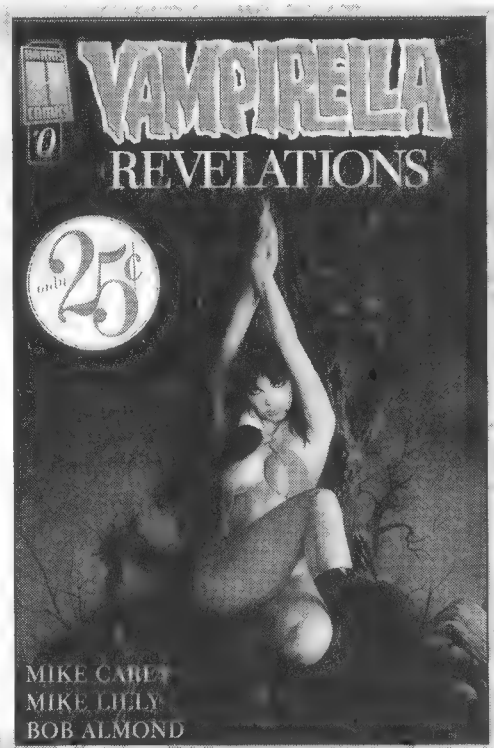
25¢, color, 16 pgs., available now
Writer: Mike Carey; Artist: Mike Lilly
reviewed by **S.A. Bennett** ★★

The *Vampirella* magazine may have given exposure to a lot of up-and-coming alternative artists, but it also eviscerated the character Grant Morrison's crafted for her, which elevated her far above her undead eye-candy origins.

The seven-page story does a good enough job of presenting her as a vampire urban legend that it doesn't make us dread future installments, but, if Mike Lilly is serious about his vision of the "real" Vampirella, both she and we are in for tough times. She's rendered *so* top-heavy that, not only isn't she anatomically correct, she's aerodynamically correct. All future artists who want to see how she *should* be drawn (sexy, not grotesque) can check out José Gonzales' work in the old Warren magazines.

This is followed by several text pieces on how writers Mike Carey, Jay Faerber, and John Rozum will handle her in their upcoming arcs. Naturally, they left out the only author whose work I'm really looking forward to reading: Christopher Priest. Oh, and the cover's stunning.

www.vampirella.com

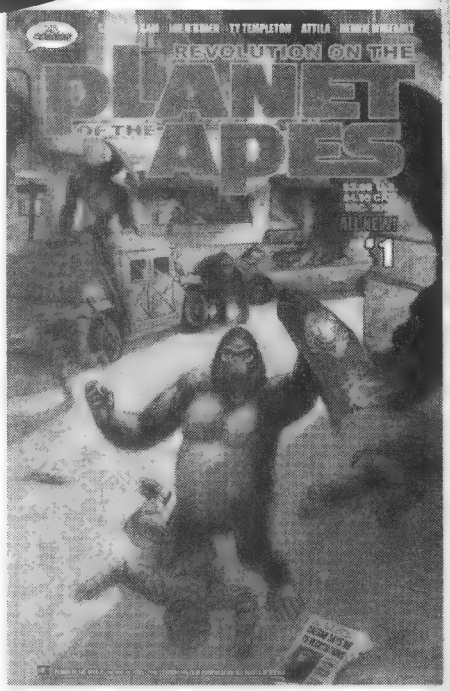


OBLIGATORY FIGHT SCENE!

Revolution on the Planet of the Apes #1

Mr. Comics

$3.98, color, 32 pgs., available now
Writers: Ty Templeton, Joe O'Brien
Artists: Salgood Sam
discussed by **Jim Johnson and John Petty**



Jim Johnson: *Revolution*? Resurrection is more like it. From out of nowhere, and for no particular reason, comes this mini-series that expands on the events following the fourth of the franchise's five films, *Conquest on the Planet of the Apes*. Why these events? Why now? Who knows? Well, certainly not me, but I'm not complaining. This issue does a pretty interesting job at not only looking at how the rest of the nation is dealing with the ape uprising, but also at looking within the troubled mind of Caesar, the intelligent chimpanzee behind the coup. It's about 30 years overdue, but this is more welcome than a banana at feeding time. Ain't that right, chimp, er, chump, er, champ?

John Petty: Whatever. This is clearly a case of trying to sell an inferior product by slapping a fan-favorite brand on it. There is nothing new here nor is it done particularly well. The story simply rips off events chronicled in *Conquest* and the art is dull, flat, and uninteresting. Really, this barely comes up to the level of bad fan fiction. With the rich mythology available in the Apes universe, it's unfortunate that this so-called creative team couldn't come up with something a bit more original and compelling. But hey, I guess if you give enough monkeys enough typewriters, they'll start publishing comics as soon as they are finished with Shakespeare. Isn't that so, my ape-like adversary?

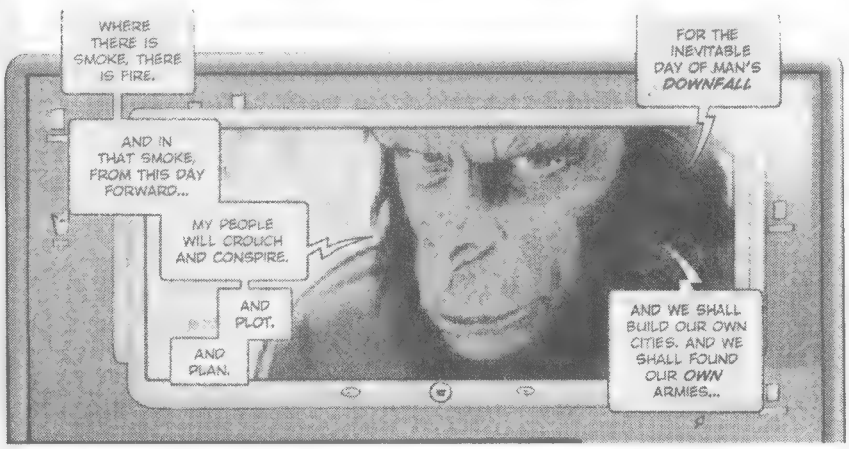
Johnson: Or they might write *Obligatory Fight Scene* features. You have to give the writers more credit. Given the flimsy and nearly unbelievable premise of *Conquest*, Ty Templeton and Joe O'Brien have actually given it some substance, by revealing how the ape riots really unfolded and eventually expanded. And the entries from Caesar's journals give the whole event more depth. Not to mention the post-Sept. 11, Big Brother touches that give this now-dated movie some relevance in this modern era. Now get out of that tree before you fall and break your arms.

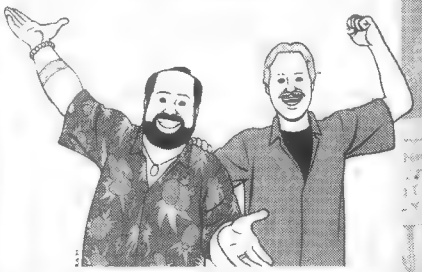
Petty: Settle down and have another banana, monkey-boy. The fact is *Conquest* was a thoroughly enjoyable film with strong messages about both racism and slavery. Dragging the events of Sept. 11 into this is simply a case of reading more into the material than is really there. I appreciate the fan fervor that went into producing this (I'm a huge *Planet of the Apes* fan myself), but all this book succeeds in doing is wasting trees that our descendants will no doubt find necessary to hide from ape patrols in 2000 years hence. I wouldn't find this book quite so objectionable were the art of a somewhat higher caliber. But as it stands, it's nothing but painted drek. Of course if the artist turns out to be a trained monkey himself, I might reevaluate my opinion. As it is, I give this book four opposable thumbs down.

Johnson: Get your stinking thumbs off me, you dirty ape. I'm an Apes aficionado too. One of the greatest scenes in any of the films was Roddy McDowall's (Caesar's) powerful speech amidst the ruins of the city at the end of *Conquest*. This comic builds on that, and I can't wait to see how it continues to unfold next issue. I give this three out of four bananas.

Petty: And you'd have to be bananas to think that this book is worth anywhere near the cover price. Better to take that money down to your local Blockbuster and rent *Conquest* which, even though it's not the best film in the series, has the distinction of being colorful, innovative, and original, all traits that this book lacks.

www.mrcomics.ca





BOUND For Glory

TRADE PAPERBACK AND GRAPHIC NOVEL REVIEWS

PICK OF THE MONTH TPB

Truth Serum

City Cyclops

$18, b/w, 128 pgs., available now

Writer and artist: Jonathan Adams

reviewed by **Ray Sidman** ★★★★

Big surprises come in subtle packages. Jonathan Adams has concocted a dry and sardonically gifted piece of work in this collected edition of his *Truth Serum.*

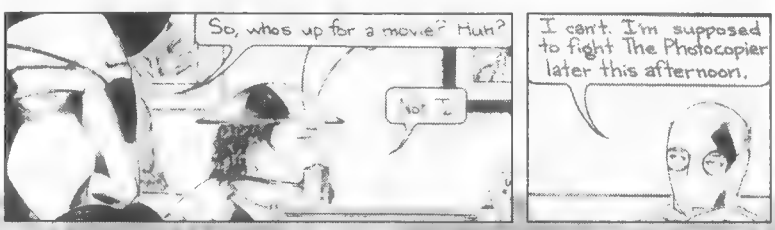
In Manchester, no one can hear you leap tall buildings in a single bound. It's a suburbia rife with grotesque super-heroes and super-villains, and, despite their distinct public roles, the good guys and the bad guys are often hard to tell apart, once Adams has presented them in their hilariously mundane existence. They are all equally (and metaphorically) ugly. For this costumed community, adventures are merely stepping stones to or from each character's malaise of choice.

Perhaps the coolest aspect of all this is the detailed structure. There's not as much complexity as the DC or Marvel universes, but there's so much going on in all this super-blah normality that I kept wanting to see more of the characters and their world, which is — in its entirety — Manchester.

Adams' art provides another stellar selling point. This is a perfectionist at work. I don't know how much time he spent drawing each panel, but the perfection of the art seems almost obsessive-compulsive. (That's a compliment.)

Even though there was no sidekick named The Condiment (such is life), this is wonderful entertainment. Anyone who enjoys super-heroes and super-villains (and especially the psychology behind those archetypes) should read *Truth Serum.*

www.theuniversityofmyopia.com
www.citycyclops.com



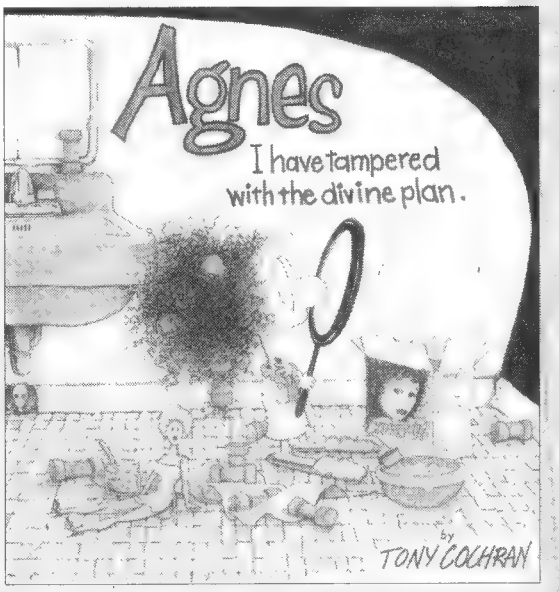
I Have Tampered with the Divine Plan: An Agnes Collection

Andrews McMeel

$10.95, b/w, 129 pgs., available now

Writer and artist: Tony Cochran

reviewed by **R.C. Harvey** ★★★



Inked into being with Cochran's spidery penline, Agnes is an unlikely looking comic-strip icon: Her head is bigger than her tiny body; her feet are floppy platforms of a dimension generous enough to support the bobblehead atop her frail frame; her hair looks like a babushka; and her nose is prominent, albeit bobbed. Astonishingly for someone who sees so much and talks so extravagantly, her eyes are blank pupilless orbs and she has no mouth.

Agnes lives with her grandmother in a house trailer, and her only friend is Trout, who plays deadpan realist to Agnes' soaringly imaginative idealist. The comedy is born in the contrast of Agnes' delusions as manifest in her lush vocabulary with the commonplaces of ordinary life against which she perpetually butts up. We realize, almost at once, what she never grasps — namely, that she is incorrigibly delusional.

Despite this disheartening ritual, Agnes never abandons her propensity to dream flamboyant dreams, so she inspires us all.

www.andrewsmcmeel.com

ISBN: 0-74075-000-3

King of Crooks

Titan Books

$19.95, b/w, 112 pgs., available now

Writers: Ted Cowan, Jerry Siegel

Artist: Reg Bunn

reviewed by **S.A. Bennett** ★★★½

In 1960s New York City, the mysterious criminal mastermind known only as "The Spider" starts acquiring members for his own private army. That army will then aid him in launching a wave of impossible crimes, letting neither cop nor crook come between him and his goal of becoming the uncrowned king of crime.

Even when he isn't written by Superman co-creator Jerry Siegel, The Spider is an exceedingly British creation, but there are plenty of cliffhanging endings and just-in-time escapes. Even though the first two stories are slow to get going, readers will find in them the anarchic appeal that captivated kids of the time.

The Spider's a wonderfully old-fashioned, classy rogue and, even at his most villainous, this Spider is no cold-blooded killer. (Which is helpful, considering that he eventually becomes a "good guy.") He may be stern with minions and certainly tough on other crooks, but he's always finding non-lethal ways of restraining the police, making a nice counterpoint to modern villains who take inordinate pride in their body counts.

www.titanbooks.com

ISBN: 1-84576-000-X

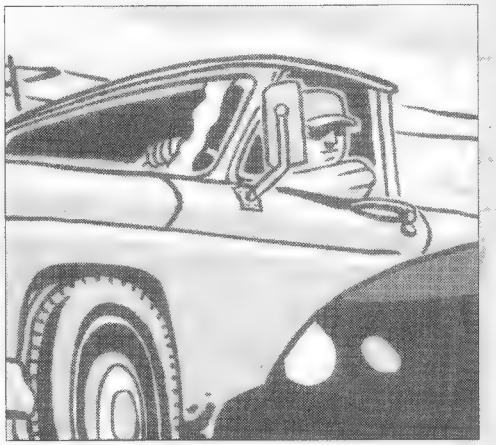
Mort Grim

AdHouse Books

$5, b/w, 32 pgs., available now

Writer and artist: Doug Fraser

reviewed by **Jim Johnson** ★★½



As has been true of nearly every release from AdHouse, credit is due to production designer (and publisher) Chris Pitzer as much as to the creators themselves. *Mort Grim* is a slickly produced comic, one that uses no color save hues of yellow, a trick similar to one that Pitzer has used with great success in the anthologies *Project: Telstar* and *Project: Superior*.

But who, or what, is Mort Grim? It's hard to tell from this simply told and quickly read story, but perhaps it's best described as part Ghost Rider, part Grim Reaper, with the rest to be determined. Although when this might be determined is unknown, since this appears to be a stand-alone novella.

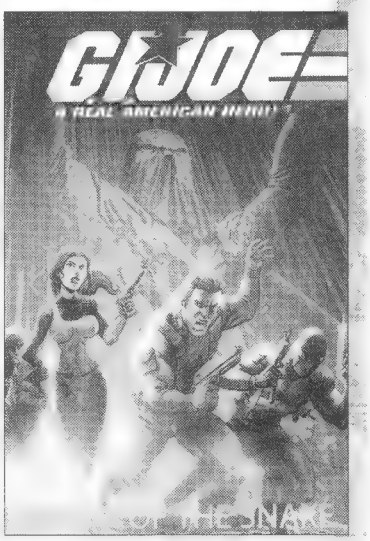
Creator Doug Fraser uses simple lines to define his art, with stark black-against-white images to define his moody story. Imagine part Mike Allred, part Peter Kuper, and the rest as, well, Doug Fraser. But the story itself is a bit light, never really exploring any kind of theme, and there's no indication of any follow-up. It's just barely worth the price.

www.adhousebooks.com

G.I. Joe: Union of the Snake

Devil's Due

$14.95, color, 144 pgs., available now
Writers: Brandon Jerwa, Joshua Blaylock
Artists: Tim Seeley, et al
reviewed by **Kurt Anthony Krug** ★★★½



Brandon Jerwa's rich knowledge of the Marvel *G.I. Joe* series shines through in this story, acknowledging its roots before moving the title in a bold new direction, irrevocably changing the dynamics of the title.

Hawk has been crippled by Cobra Commander, leaving him despondent and unable to lead the Joes in their darkest hour. As a result, powerful politicians want to disband G.I. Joe. Snake-Eyes is arrested, prompting Scarlett, Duke, and Storm Shadow to spring him from jail, while the Dreadnoks break out Cobra Commander, who is in Joe custody. In the midst of all this, a third party is entering the fray, targeting Joe and Cobra alike, leading into the final story arc of the series before its relaunch. Also introduced is new G.I. Joe commander, Gen. Rey (who looks somewhat like Marvel's Cable).

Jerwa adds depth to characters in a "dreaded toy comic," making them three-dimensional. He's not afraid to kill characters. In short, he takes risks, and they're paying off.

www.devilsdue.com
ISBN: 1-932796-39-8

The American

Dark Horse

$14.95, b/w, 368 pgs., available now
Writer: Mark Verheiden
Artists: Chris Warner, Grant Miehm, et al
reviewed by **Brent Frankenhoff** ★★★

About a year after Dark Horse got underway, writer Mark Verheiden's *The American* began.

The series has parallels to various aspects of Captain America's career, with a costumed hero, trained for his role by a secret government agency, questioning that role in today's society and being ostracized for his questions.

Throw in a washed-up reporter who uncovers the truth and is punished for it and you've got the basic elements for a late 1980s grim and gritty tale of betrayal and redemption.

Does it still hold up today? You bet. Verheiden's scripts are tight and keep the reader turning pages, while the art, initially by Chris Warner, and then by other artists in later forays with The American, is super-hero action at its best, while not going too far over the top. Nothing here stands out above other material from the same time, but it's a solid chunk of material nonetheless.

If you've only heard vague rumblings about this long out-of-print series, seek it out. It's a well-sized package that's worth every penny of the $14.95 cover price.

www.darkhorse.com
ISBN: 1-59307-419-0

Crisis on Infinite Earths: The Absolute Edition

DC

$99.99, color, 464 pgs., available now
Writer: Marv Wolfman; Artist: George Pérez
reviewed by **Brett Weiss** ★★★½

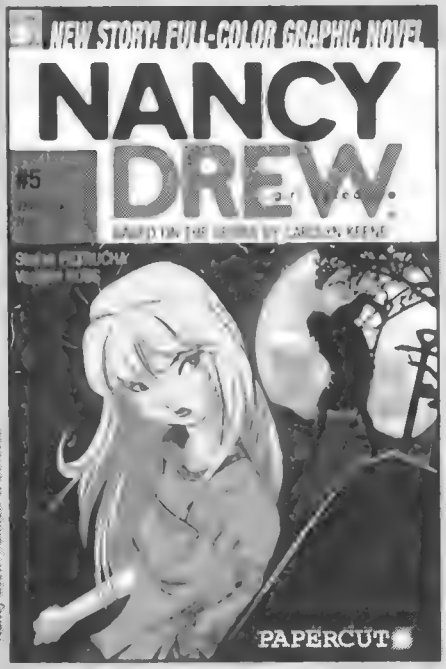
Cashing in on the hoopla surrounding *Infinite Crisis*, this two-book hardcover slipcase edition celebrates, in regal fashion, the 20th anniversary of *Crisis on Infinite Earths*. The main book is essentially the same as the previously released trade paperback but is oversized to show off George Pérez' awesome art. (The lavishly illustrated dust jacket showcases new work by Pérez.) The second book reprints a pair of hard-to-find *Crisis* indexes and includes several new pages chronicling *Crisis*-influenced stories, offshoots, and merchandise.

Crisis on Infinite Earths, a 12-issue series designed to reboot the DC universe, was a landmark event that has yet to be surpassed in terms of epic superhero storytelling. Continuity conundrums followed — Barry Allen's death remained significant, while the pre-*Crisis* Supergirl was written out of existence — but the gripping, breathtaking saga had everything from complex alliances to cosmic battles to climactic revelations. Best of all, it featured a hero (the Golden Age Superman) who simply refused to give up against a villain (The Anti-Monitor) who absolutely refused to quit.

Pricey — but sturdy, gorgeous, and essential.

www.dccomics.com
ISBN: 1-40120-712-X

PAPERCUT™ OUT NOW!



"Cooler than ever."
-New York Times Magazine

Nancy Drew graphic novel #5
"The Fake Heir"
Stefan PETRUCHA, writer
Vaughn ROSS, artist
96pp., 5x7 1/2, full color; paperback: 7.95
ISBN 1-59707-024-6
Also in collector's hardcover: $12.95
ISBN 1-59707-025-4

"Done with a style that pays homage to their roots. ★★★1/2" - CBG

The Hardy Boys graphic novel #5
"Sea You, Sea Me!"
Scott LOBDELL, writer
Daniel RENDON, artist
96pp., 5x7 1/2, full color; paperback: 7.95
ISBN 1-59707-022-X
Also in collector's hardcover: $12.95
ISBN 1-59707-023-8

Nancy Drew ® Simon & Schuster

The Hardy Boys ® Simon & Schuster

At your store or order at Papercutz, 555 8th Ave., Ste. 1202, New York, NY 10018, 1-800-886-1223 (M-F 9-6 EST)
MC, VISA, AMEX accepted, add $3 P&H for 1st item, $1 each additional.

See previews at www.papercutz.com

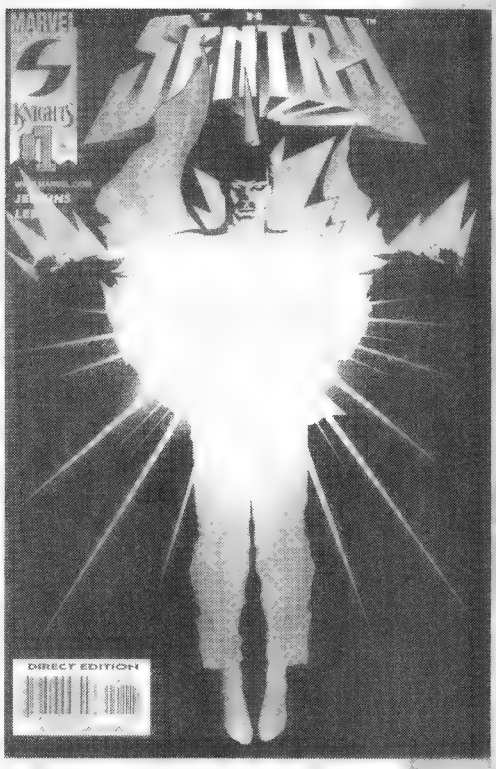
The Sentry

Marvel

$24.99, color, 240 pgs., available now

Writer: Paul Jenkins; Artists: Jae Lee, Phil Winslade, Bill Sienkiewicz, et al

discussed by **Jim Johnson and John Petty**



Jim Johnson: This series was quickly forgotten by most after it was originally published several years ago. Most, but not all, including *New Avengers* writer Brian Michael Bendis, whose fondness for The Sentry inspired him to not only bring back creator Paul Jenkins' character from obscurity but to also make him a central character in Marvel's hottest ongoing title. One can see Bendis' fascination: the premise of the character is that he was originally a premiere hero, one who could stand shoulder-to-shoulder with The Fantastic Four or Captain America, but one whose existence has been suddenly and mysteriously wiped from the world's memory. Until the start of this story, anyway. This trade collects the original five issue mini-series, as well as the five associated one-shots, and it's good to see this forgotten story about this forgotten hero back in print. So give your buddy Bendis a big thank you for me.

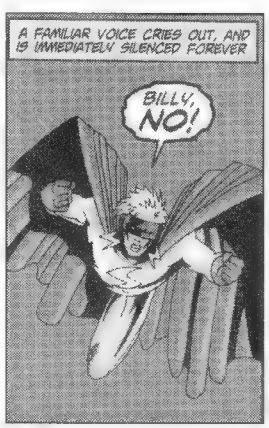
John Petty: The Sentry was forgotten and ignored for a reason: he was a dull, uninteresting character whose only reason for existence was to serve as the linchpin for a lame fanboy marketing stunt — "The Hero Everyone Forgot!" The fact that Bendis has resurrected this insipid character for a now-and-then spot in The New Avengers only serves to point out how flat he really is. The fact is, even Bendis has mostly ignored The Sentry, with the exception of one long, boring, overwritten arc. The basic problem with The Sentry is that he's a generic, superpowered muscle-guy with an unimaginative look and a tired backstory. He's Superman without the iconic costume, the interesting supporting cast, or the tragic origin. In short, he's Superman without all the things that make Kal-El super. Unless you're suffering under a curse that insists you rid yourself of all your money within the next 24 hours. (And if you are, Jim and I accept donations c/o ***CBG***), save your money and pass this turkey by.

Johnson: Operators are standing by. Of course The Sentry seems like a pale imitation of Superman. That's Jenkins' whole point. He could have been the world's greatest and most powerful hero, but his own flaws not only prevented that, but required that his existence be all but erased. Sounds pretty tragic to me. Superman wouldn't have had much of a chance to amass much of a supporting cast, either, if his career had been cut short like that. It's the ultimate heroic tragedy. And Jenkins' moody story captures that, as do Lee's exotic illustrations. It's a peek into a previously unknown corner of the Marvel universe, and it doesn't even change or negate anything that came before. I kind of thought you'd like that. Now if you'll pardon me, the phone's ringing.

Petty: Calm down, Jim. Those are just the voices in your head. "Heroic tragedy?" You're reading far too much into this. Fact is, without all the marketing, hype and gimmickry surrounding this mini-series — and that's all your "peek into a previously unknown corner of the Marvel universe" is, all flash no substance — what we're left with is a boring, tasteless mélange of super-hero cliches. As for Lee's art, it's always been a bit dark for my taste, but this is the artist at his absolute worst. Not just muddy and static, there's little to no sense of panel-to-panel storytelling here. It's a chore to wade through, without any real sense of payoff at the end. This is a bomb that will rightly be consigned to the Graveyard of Forgotten Publicity Stunts by the time this review is published, no doubt.

www.marvel.com

ISBN: 0-07851-2124-2



SHOWCASE

Showcase ads are available at $111.00 each.
Typesetting is included in the cost.

BUYING:

60-150% OF GUIDE FOR PRE-1970 COMICS

- SENIOR ADVISOR TO OVERSTREET PRICE GUIDE
- IMMEDIATE CASH
- I WILL TRAVEL ANYWHERE TO VIEW LARGE COLLECTIONS

SELLING:

- LARGE SELECTION OF PRE-1970 GOLDEN AGE AND SILVER AGE
- ACCURATE GRADING
- COMPETITIVE PRICING
- WANT LIST
- FOREIGN CLIENTS WELCOME

HARLEY YEE

P.O. BOX 51758, LIVONIA, MI 48151
PHONE (800) 731-1029 OR (734) 421-7921
FAX (734) 421-7928

CBG Customer Service Award

CALL OR WRITE FOR A FREE CATALOG

WWW.HARLEYYEECOMICS.COM

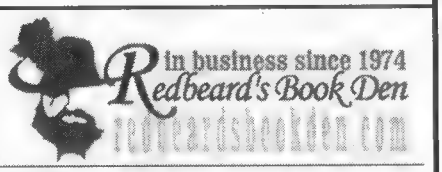
---

comicvendor.com **e-mail: info@comicvendor.com**

The World's Fastest Comic Book Website.
The Real Price of a book in seconds.
48 years as a comic book retailer.
Multiple grades of most issues.
Millions of Comics in Stock Right Now!

New Issues at discounts and FREE shipping worldwide on new releases!

Nick Scotto
310-850-1800 **Cell 9-9 daily**



- **Our incredible selection is updated daily**
- **Searchable database with shopping cart**
- **Secure credit card service and PayPal**
- **Managed by Ron Pussell, senior Price Guide consultant since 1980**
- **Always buying!**

CBG Customer Service Award

(775) 831-4848

Please list some alternates. They will be used fairly and only if necessary.
You will get a 10% discount on any alternates that I send you.
Add $8 for packaging and shipping. Money orders preferred.
A check will cause a week delay in shipping. Your books will be carefully & securely packaged & shipped within a few days.

Ken Tanner
8396 Towson Blvd
Miamisburg, OH 45342

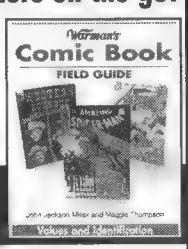
I have a LOT more books.
See my classified in DC FOR SALE.

ACTION COMICS		DETECTIVE COMICS		GREEN LANTERN / GA		*******MARVELS*******	
340 VF	30.00	352 F	12.00	1-7 NM	2.20	AMAZING SPIDERMAN	
404,411 VF	12.00	368 VF	23.50	INFINITY INC		298 NM	35.00
435,439 NM	6.20	369 VF	33.00	1 NM	3.00	299 NM	20.00
449 NM	8.00	373 VF	19.00	2-10 NM	2.20	301-305 NM	9.50
ADVENTURE COMICS		432 NM	13.50	12,15-20 NM	2.00	306-311 NM	8.00
325 VF	27.00	462-465 NM	7.50	13,22-29 NM	2.00	313,314 NM	8.00
342 VF	20.00	466 NM	24.00	JUSTICE LEAGUE AMER		315-317 NM	12.00
459,460 VF	9.00	467 VF	14.50	14 F	35.00	318-325 NM	5.50
461 VF	16.00	468,471 NM	24.00	75 VF	25.00	THE AVENGERS (1st)	
463-466 VF	7.00	472-474 NM	24.00	LEGENDS		Ann#10 NM	21.00
ALL STAR COMICS		475 NM	48.00	1-5 NM	2.50	DOCTOR STRANGE	
58 VF	20.00	476 VF	28.00	6 NM	3.80	48-53 NM	2.50
59-61,63 VF	8.00	477 NM	21.00	LEGION SUP HEROES		HOWARD THE DUCK	
65-68 VF	8.00	478,479 NM	24.00	285-290 NM	2.80	14-29,31 NM	1.50
69 VF	14.00	481 NM	14.00	S. G. LOIS LANE		MS MARVEL	
70,71,73 VF	8.00	482,483 NM	11.00	12 F	25.00	1 NM	6.00
ALL STAR SQUADRON		484-486 NM	6.00	47 F	12.50	2,3,4,5 NM	3.50
25,26 M	2.00	488-491 NM	6.00	61 VF	21.50	6-10 NM	3.00
Ann#2 M	2.50	500 NM	9.00	MADAME XANADU		11-15 NM	2.50
AQUAMAN (1st)		518-523 NM	2.80	1 NM	3.50	19-23 NM	3.20
14,17,19 VF	35.00	526 NM	11.00	METAL MEN ('77)		SPIDER-WOMAN (1st)	
58,60,63 NM	4.00	536-560 NM	2.00	50-56 NM	4.50	1 NM	9.50
THE ATOM		80 PAGE GIANT		MR MIRACLE (1st)		2,3,4,5 NM	2.50
2 VG	36.00	8 VF	130.00	12,15,16 VF	6.00	7-18 NM	2.20
3 VF	90.00	14 VG	17.00	17,18 NM	10.00	21-27 NM	2.50
6 F	21.00	FLASH (silver age)		19,20,22 NM	5.00	6,28,29 NM	3.00
7 F	55.00	160 F	23.00	NEW TEEN TITANS ('80)		33-36 NM	2.50
9,10 VF	50.00	169 F	18.00	11-27 NM	2.20	39-49 NM	2.50
13 VF	38.00	171,177 VG	8.00	28-40 NM	2.00	THE X-MEN (1st)	
26 F	14.00	178 F	15.50	Ann#1 NM	2.50	144-150 NM	6.00
BATMAN		260-264 NM	4.00	Drug('83)NM	3.20	151-157 NM	4.50
181 G	13.00	278-283 NM	2.50	SHOWCASE		********OTHERS********	
320,345 NM	5.50	306-313 NM	2.50	34 G	70.00	ALIEN WORLDS	
348-350 NM	5.50	Ann#1 F	60.00	74 F	16.00	2,4 M	5.00
353,366 NM	9.00	GREEN LANTERN (2nd)		97,98,99 NM	7.00	3D #1 M	6.00
357,368 NM	7.50	7 G	18.00	100 NM	9.00	CAPT VICTORY (1st)	
374-379 NM	2.50	8 G	16.00	SUPERBOY (1st)		3 M	3.00
404 NM	13.50	11 F	33.00	232-236 NM	8.00	ECLIPSE MONTHLY	
BATMAN FAMILY		13 F	52.00	238,242 NM	8.00	1,2,3,4 NM	1.50
11-13,19 VF	8.00	17,18,19 VG	18.00	SWAMP THING (1st)		E - MAN (Charlton)	
BRAVE & BOLD		23 VG	14.50	1 VF	60.00	6-10 VF	6.00
59 VF	47.00	25,30 G	7.00	2 VF	30.00	MS MYSTIC (1st)	
85 VF	30.00	31,32,34 VG	12.00	3 VF	20.00	1,2 M	2.00
81,86 F	12.00	41,42 VG	11.00	4,5,6 VF	18.00	PACIFIC PRESENTS	
100 VF	23.00	46 VF	44.00	7 VF	21.00	1,2 M	5.00
102 VF	15.50	47,49 VG	11.00	8,9,10 VF	14.00	ROCKETEER ADVENTR	
129,130 NM	10.50	51,54 VG	9.50	11-23 VF	6.00	1 M	7.00
150-153 NM	4.20	55,56,57 F	14.00	TALES NEW TN TITANS		ROCKETEER SPECIAL	
CAMELOT 3000		60,63 F	11.00	1,2,3,4 NM	2.00	1 M	9.00
1-12 M	1.80	73,74 F	9.00	WHO'S WHO DC		SCORPIO ROSE	
CRISIS INFNITE EARTHS		76 VG	44.00	1-3,5,6 NM	2.00	1,2 NM	3.00
1 M	8.00	77 VG	12.50	8-17 NM	2.00	SHEENA (Blackthorne)	
2-6,9-11 NM	5.00	78 F	14.50	19-26 NM	2.00	3D#1 M	7.00
DC COM PRES (1st)		79,80 VF	35.00	4,7,18 M	3.00	STARSLAYER (1st)	
3-5,8,9 NM	3.50	81 F	15.00	WONDER WOMAN(1st)		2 M	6.00
11,15-20 NM	2.50	82,83 VF	32.00	287,288 NM	2.80	3 M	4.50
26 NM	15.00	84 VF	35.00	289-299 NM	2.50	VANGUARD ILLUSTRTD	
27-33 NM	2.50	86 VG	12.50	WORLD'S FINEST		2 M	3.00
36-39,41 NM	2.50	89 VF	28.00	174 VF	16.50	*DC OVERSIZE BKS*	
DC SPECIAL		94-98 NM	5.50	231,236 NM	6.00	F4, C26 F	6.50
17,20,21 VF	7.00	101-104 NM	4.00	244-246 NM	11.00	C28 VF	26.00
28,29 VF	9.00	108-110 NM	4.80	247,248 NM	7.50	C55 NM	23.00
DC SPECIAL SERIES		124-129 NM	2.50	249-252 NM	10.50	**GRAPHIC NOVELS**	
1 NM	17.00	131-143 NM	2.50	253-257 NM	6.50	STAR RAIDERS (DC)('83)	
2,14 NM	7.00	145-149 NM	2.50	259-263 NM	6.00	M	7.00
15 NM	18.50	150 NM	3.50	266-268 NM	4.80	ROCKETEER(ecl)1st('85)	
17,20 NM	7.00	151-170 NM	1.50	272-282 NM	4.80	M	10.00

The "Affordable Portable" for collectors on the go.

Values of over 20,000 of the most interesting comic books from 1935 to today. Includes 500 color photos and fascinating facts from the authors.

Softcover • 4¼ x 5¼ • 512 pages • 500 color photos
Item# WCFG • $12.99



Available in Comic Shops and bookstores nationwide or directly from the publisher by calling
800-258-0929 offer CFHC

Krause Publications, *a division of F+W Publications, Inc.*
Offer CFHC, 700 East State Street, Iola WI 54990 • **www.krausebooks.com**

WWW.BCEMYLAR.COM

SELECTED BOWEN DESIGNS
STATUES & BUSTS
At 25% Off LIST PRICES

And many of our great preservation products at special prices

CBG Customer Service Award

Bill Cole Enterprises, Inc.

The Review Crew

JACK ABRAMOWITZ
Jack is the administrator of a national youth movement. He's been collecting comics for 30 years and writing about them for 10.
Review copies to P.O. Box 1147, New York, NY 10274-1147.

S.A. BENNETT
S.A. works for Dark Star Comics in Yellow Springs, Ohio. He's a long-time ***CBG*** reviewer.
Review copies to Dark Star Comics, 237 Xenia Ave., Yellow Springs, OH 45387.

OLIVER CHIN
Oliver is a freelance media consultant.
Review copies to 535 Rockdale, San Francisco, CA 94127.

TONY DIGEROLAMO
Tony DiGerolamo has written for comics, games, novels, screenplays and television.
Review copies to 462 Winterbury Ln., Blue Anchor, NJ 08037.

IAN M. FELLER
Ian is the head of 813 Services and Solutions, a Florida-based media consulting company.
E-mail Ian at: Ian@813sands.com

BRENT FRANKENHOFF
As ***CBG***'s Managing Editor, Brent rides herd on these review writers.
Review copies to 700 E. State St., Iola, WI 54990.

R.C. HARVEY
R.C. is a longtime comics historian with deep knowledge of comic strips old and new.
Review copies to 2701 Maplewood Dr., Champaign, IL 61821.

JIM JOHNSON
Jim has been a fan of all types of comics for longer than he cares to admit.
E-mail Jim at: JimsReview@Yahoo.com.

KURT ANTHONY KRUG
Kurt is a freelance reporter and reviewer.
E-mail Kurt at: kurt513@core.com

TIM LASIUTA
Tim is ***CBG***'s Canadian-based reviewer. He's a fan of Westerns and classic science fiction.
E-mail Tim at: tlasiuta@telusplanet.net.

JAMES MISHLER
James is managing editor of ***CBG*** sister publication, *Comics & Games Retailer.*
Review copies to: 700 E. State St., Iola, WI 54990.

GEORGE NELSON
George is a freelance reporter for ***CBG*** who also handles the occasional review.
E-mail George at: GeoNel1973@aol.com.

JOHN PETTY
A long-time comics fan, John is the director of media relations for Heritage Galleries.
Review copies to Heritage Galleries, 3500 Maple Ave., 17th Floor, Dallas, TX 75219.

RAY SIDMAN
Ray is a ***CBG*** Associate Editor, who splits his time (and interests) between ***CBG*** and *Scrye.*
Review copies to: 700 E. State St., Iola, WI 54990.

BRETT WEISS
Brett has collected comics for almost three decades. He is now a full-time freelancer.
Review copies to 6537 Moonglow Ln., Watauga, TX 76148.

SHOWCASE

Showcase ads are available at $111.00 each.
Typesetting is included in the cost.

ALL STAR AUCTIONS

Always accepting consignments!

Why consign or sell through us? All Star Auctions has a loyal client base of thousands, accumulated over twenty years of service. We promote and offer your valuables via direct mail, catalogues, conventions, through the internet and extensive advertising. This has enabled us to consistently attain record prices in virtually all categories.

We are proud to be the #1 source of original comic art and related material dedicated exclusively to the field.

If you are interested in consigning, selling privately or taking advantage of our eBay Internet service, please contact:

Nadia Mannarino:
allstarauctions@allstarauc.com
201-652-1305 (P) 501-325-6504 (F)
www.allstarauctions.net

discount COMICS
Mail Order Comics Books Games and Toys

discount COMICS
P.O. Box 112
Cottage Grove, WI 53527
(608) 764-8410

Save big money. Order your comics, cards, videos, T-shirts & posters, etc., at large discounts. Our 2,000 plus items monthly catalog PREVIEWS offers hard-to-find items, one low monthly shipping fee and satisfaction guaranteed! Call or write for free information!

CBG Customer Service Award

SHOWCASE

Showcase ads are available at $111.00 each.
Typesetting is included in the cost.

329,000 back-issues

Big Savings

Save $ 1 - orders $9 to $28
Save $ 4 - orders $29 to $48
Save $ 6 - orders $49 to $98
Save $12 - orders $99 to $198
Save $22 - orders over $199

Use coupon NK32
Expires 8/15/06.

Discount prices

- Free USA shipping
- Strict grading
- Money-back guarantee
- Checks accepted

VISA DISCOVER PayPal

6 years online at
NewKadia.com

COMIC HEAVEN

P.O. BOX 900
BIG SANDY, TX 75755
(903) 636-5555

CBG Customer Service Award

Send your want list or send for our free catalog.

J & S Comics

98 Madison Ave., Red Bank, NJ 07701 • 732-988-5717

Buying Collections - any size, any condition, and nearly all pre-1980 comics and magazines. Call, write or e-mail today!

Check out our ebay auctions. Seller name: jscomics
Over 600 auctions monthly.
Feedback 7,500 and rising!

e-mail us at: jandscomics@aol.com

BUNKY BROTHERS

THOUSANDS OF COMICS ONLINE!

BUY • SELL • TRADE
WWW.BUNKYBROTHERS.COM
PHONE: (909) 941-6402

MM! COMIC SERVICE

Up to 50% off your New Comics!
Up to 30% off Statues and Busts!

www.mmcomics.com

WHY CONSIGN TO HERITAGE?

- Every consignor paid on time, every time, throughout our 30 years in the auction business.
- Our professionally produced catalogs are second to none.
- Generous cash advances available.
- Competitive commision rates.
- The best venues, both live and on the Internet.
- We bring your material to the most buyers – by phone, fax, Internet, and live floor auctions.

And have you tried AMAZING COMICS AUCTION yet?

- Twice-monthly Internet-only auctions.
- Hundreds of CGC-certified and raw comics, plus memorabilia, original art, and vintage toys.
- Auctions close *(and a new one begins)* at 10pm CT on the first and third Sunday of every month.

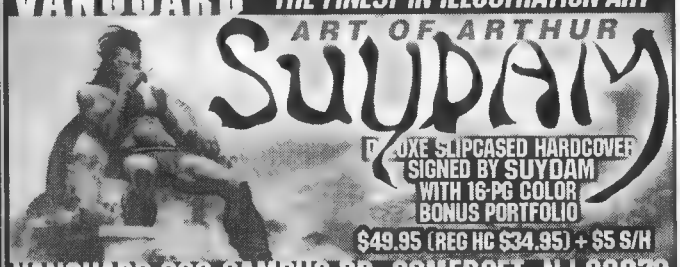
For information about upcoming auctions, or to join our FREE on-line community *(now over 30,000 members)*, visit
HERITAGECOMICS.COM

To consign material to future sales, please contact:
Lon Allen • 214-252-4261 • 800-872-6467, ext. 261
LonA@HeritageComics.com
Ed Jaster • 214-252-4288 • 800-872-6467, ext. 288
EdJ@HeritageComics.com

HERITAGE COMICS

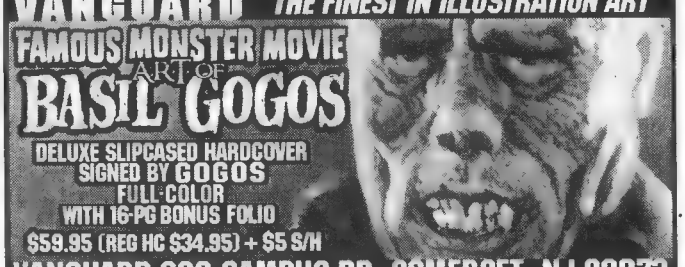
Heritage Galleries & Auctioneers
World's Largest Collectibles Auctioneer • Over $350 Million Sold in the Last 12 Months
3500 Maple Avenue, 17th Floor • Dallas, Texas 75219
214-528-3500 • 800-872-6467 • HeritageGalleries.com

VANGUARD™ THE FINEST IN ILLUSTRATION ART



$49.95 (REG HC $34.95) + $5 S/H
VANGUARD 390 CAMPUS DR. SOMERSET, NJ 08873
creativemix.com/vanguard

VANGUARD™ THE FINEST IN ILLUSTRATION ART



$59.95 (REG HC $34.95) + $5 S/H
VANGUARD 390 CAMPUS DR. SOMERSET, NJ 08873
creativemix.com/vanguard

REPRINTING THE CLASSICS

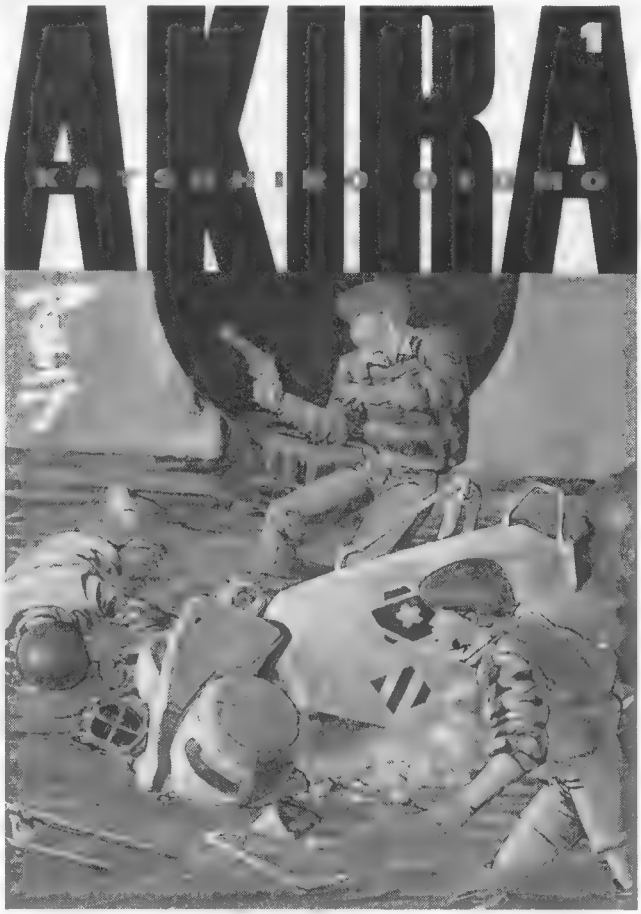
OLDER MANGA FINDS A NEW AUDIENCE

by **BILL AGUIAR**

I grew up in a town named Peabody, so I have particular affinity to Mr. Peabody's (of the *Rocky and Bullwinkle Show*) WABAC machine — so let's take that back, back to the Eighties. This was when comics could be had for a dollar, Chris Claremont was writing the *X-Men* for the first time, and manga was in the midst of its first assault into the U.S. comics market. At this time Viz Comics was the main importer, with such titles as *Area 88*, *Ranma 1/2*, and *Mai, the Psychic Girl*. The majority of these titles were flipped to read left to right and presented in monthly issues rather than the collections we are used to today.

But there were other companies that experimented with manga, giving some popular titles their first U.S. release. Two of the best-known examples are First Comics' *Lone Wolf and Cub* and Marvel's *Akira*.

The first thing to know about *Akira* is that it was released as an animated movie around



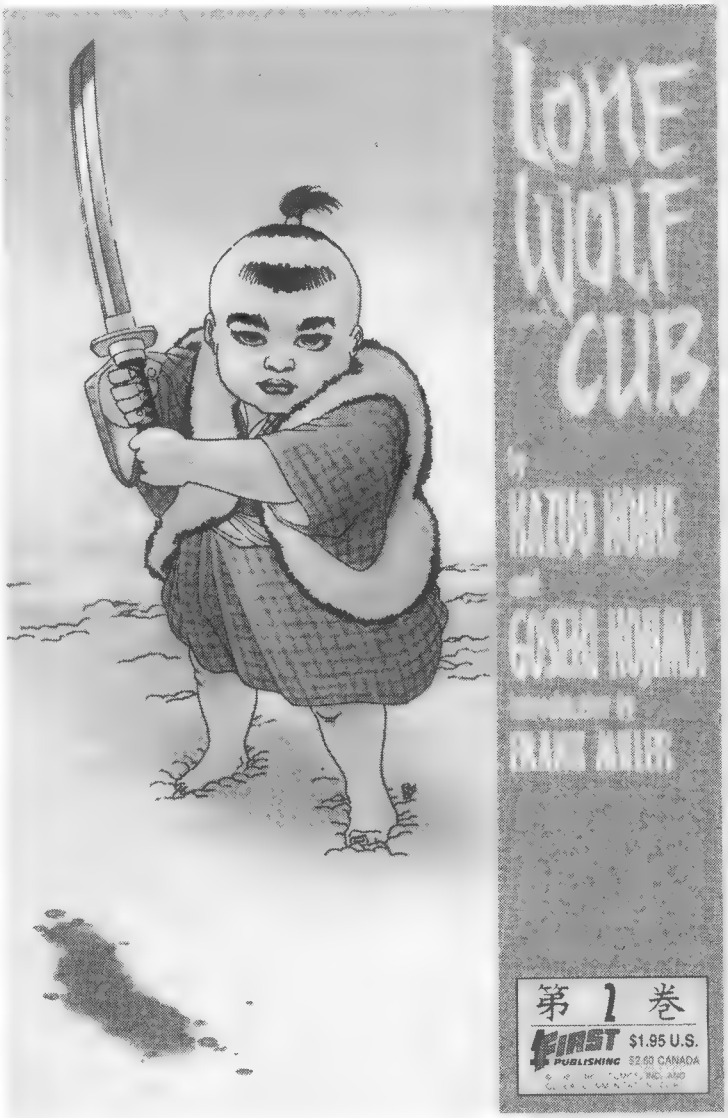
Under its Epic imprint (left), Marvel translated, and later collected, Akira, in a color format. The collections ran a number of volumes. Dark Horse retranslated the series, but kept it black and white in a series of six thick trade paperbacks (right).

the same time that the manga was released in the United States. The movie had a lot of influence on anime and manga fandom at the time. It is one of the major conversion moments for older fans, even if they saw it without any subtitles or in horribly dubbed English.

Akira the manga was released in the late '80s by Marvel through its Epic line. At this time Epic was for creator-owned properties, and its fortunes waxed and waned over the years as Marvel dedicated more or less resources toward it (usually less, for understandable business reasons.) *Akira* was released in a perfect-bound format of around 64 pages per issue. In addition to being flipped to be read left to right, the comic was also colorized. Both were thought to be necessary back then for a title to be successful. Because of the amount of work needed to both flip and colorize the title, and the varying editorial support that the Epic line received as a whole, to say that the series had a haphazard release schedule is charitable. The final issue was released almost surreptitiously, with a Warren Ellis short filling out the last issue because the variable size of the chapters meant that when they were altered for non-Japanese readers, there was space left over. Still, the manga and the anime were eye-opening for a whole generation of fans, for *Akira* shared some of the genre conventions of super-heroes, but it certainly was not a super-hero story and the characters were more complicated than their genre roles would first imply.

Lone Wolf and Cub was released by First Comics, the majority of whose releases were non-super-hero related, including *Grimjack*, *Badger*, and *Nexus*.

Lone Wolf and Cub was a romanticized and extremely violent tale of a *ronin* (the equivalent of a knight errant) and had a large influence in stories of that ilk. The series started in Japan in the early '70s. so when it was finally released in the United States in the late '80s, the entire series was complete. While no anime was made of it, half a dozen movies and several television shows based on the series had already been produced, released, and recut for U.S. consumption. Like *Akira*, the series was presented in a left-to-right format with differing page counts to accommodate the varying lengths of the storylines, which were also presented out of order. (Though admittedly it did not matter much, for the first half of the series was episodic.) Early issue covers by Frank Miller-boosted the title's profile, since he was at this time enjoying the acclaim from his work on *Batman: The Dark Knight Returns*, and he even wrote a few introductory essays for the series. There is an interview of Miller in the magazine *Mondo 2000* in which he said that his own work *Ronin* was produced after reading *Lone Wolf and Cub*. While the early issues of the series sold well, First Comics was suffering its own problems and the weakness of the overall comics market meant that First only presented about a third of the overall story. But with the seal of approval of one of the most influential creators of the day and the fact that virtually all other samurai and *ronin* stories that came out from Japan for the next 20 years were influenced by *Lone Wolf and Cub*, its influence can not be underestimated.



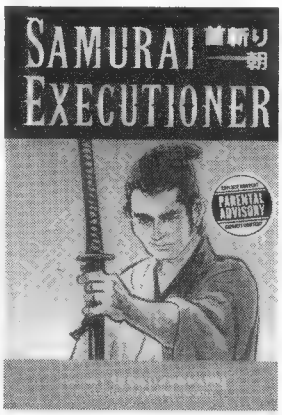
So why I am talking about titles that can only be found in back-issue bins? The answer

The weakness of the overall comics market meant that First only presented about a third of the overall story of *Lone Wolf and Cub*.

First's translation of* Lone Wolf and Cub *was published in regular comic-book size (above left), while Dark Horse's smaller 4 x 6 inch format (above right) reduced the size of the panels dramatically. You can also see the effects of flopping the panel art and how two different translators handle the same original material.

is that Dark Horse brought both of these titles back into print several years ago and while they are not new releases, I suspect that people are interested in "classic" manga. For retailers, these are titles that new generations of readers continually rediscover, for they continue to influence creators.

Interestingly, the latest releases of these titles show the format flexibility of manga granted by the $9.95 TPB size. The one that shows the most radical departure from accepted norms is *Lone Wolf and Cub*. Dark Horse released it in a format size of four inches by six inches, which is much smaller than normal. When the format was first announced, many retailers thought its unusualness would doom the title, but time proved them wrong.



The story itself is quite simple, for the shogun's official executioner has been set up and ordered to kill himself. Rather than doing so, Ogami Itto chooses instead to rebel against his fate. But what will he do with his infant son? When placed between a sword and a ball, his son Daigoro moves toward the sword, thus choosing to follow his father on the path of vengeance.

After a bloody confrontation with the architect of his downfall, Yagyu Retsudo, a deal is struck: as long as father and son stay out of the capital, they will be free from retribution. The pair then become wandering assassins under the name of Lone Wolf and Cub, traveling the countryside taking jobs with Itto pushing his son in a wooden baby carriage that often has weapons hidden in it. The first half of the series has the pair fending off a few assaults from Yagyu Retsudo that he felt he could launch without ending the truce, while Itto and Daigoro search for evidence that would bring down the Yagyu clan. They eventually find the evidence they need and head off to confront the Yagyu clan, thus beginning an epic journey that leads to a final confrontation with dozens of battles and traps and an epic duel. Every episode has a battle in it, of many different styles to show the various skills of the Yagyu clan members and their hired hands, making for duels that are not repetitive.

The art is at times very impressionistic, not realistic, but jagged and dark, echoing the dark themes of the story well. The smaller format of the title as it was collected helps that, for, with the art reduced, the lines tighten up rather than being loose as it was in the larger format. Despite each volume's small size, the issues take longer to read than one would expect, so with 28 volumes there is a lot of material to enjoy. The series was so successful that a prequel manga called *Samurai Executioner* is currently being released.

Akira is set in the near future with a more ensemble cast. The title can be summarized as the story of two friends, Kaneda and Tetsuo. They are members of a bike gang with Kaneda as the leader while Tetsuo is the follower, and Tetsuo feels inferior because of that. Also exacerbating Tetsuo's inferiority complex is Kaneda's very cool motorcycle. They live in Neo-Tokyo, which is built on the remains of a Tokyo which was mysteriously destroyed in the opening salvos of World War III. While in a motorcycle-based rumble with another gang, Tetsuo nearly crashes into an escapee of the government's psychic program. The trauma of it awakens Tetsuo's own psychic ability, and the military quickly takes him away. Kaneda tries to find his friend, but as Tetsuo becomes more powerful he feels even more insecure when he learns that there was a more powerful psychic named Akira. It was Akira that destroyed Tokyo, not an attack. Tetsuo decides to find and confront Akira and wreaks massive destruction in his search for the frozen remains of Akira. During the search Kaneda finds him, but Tetsuo feels that Kaneda has always held him back and never really

was his friend. Kaneda goes from trying to rescue Tetsuo to trying to stop him.

Along the way Tetsuo has to deal with a drug addiction, Akira returns to life, Neo-Tokyo is destroyed more than once and becomes an empire, an American naval task force is destroyed, the moon gets a facelift, and Kaneda and Tetsuo repeatedly clash. The stakes never seem to lower as everyone tries to mitigate the danger that Tetsuo and Akira pose. The alienation of youth is a recurring theme, since both boys feel that they have no stake in the world as it is; the world and authorities seem to see them as an impediment at best.

Dark Horse chose a format for *Akira* that is different from both the traditional manga-sized paperback or the small format of *Lone Wolf and Cub*. *Akira* is approximately the same print size as a traditional comic book, but the collections are thick, much like the *Cerebus* phone book collections, so that the more than 2000-page series is collected in just six volumes. The pages remain flipped so it can be read left to right, a preference on the part of Dark Horse.

People that have seen the movie should try out the manga because the movie ends partway through the story, with a lot of political machinations and even larger explosions going on after the movie's end point. *Akira's* creator, Katsuhiro Otomo, is well known for his other anime work, so fans of *Steamboy* or *Metropolis* can also be lured in. His art style is very realistic, with plenty of fine detail.

These two titles are classics and will continue to have influence, but even *Akira*, the more recent of the two, is still more than 15 years old. Both art and storytelling have changed, with one of the major changes being that women have taken leading roles. Not just as girlfriends or moral support, but as action heroes in their own right. There's lots of punching and shooting in these titles, and a dose of drama thrown into the mix, too — not as much as what you would find in the typical high school drama, but enough to appeal to both action and drama readers. Next time, we will talk about those sorts of titles, such as *Ray*, *Gunslinger Girls*, and the OEL title *Amazing Agent Luna*, along with some thoughts on how manga managed to draw in the elusive female reader that comics have tried to attract with little success.

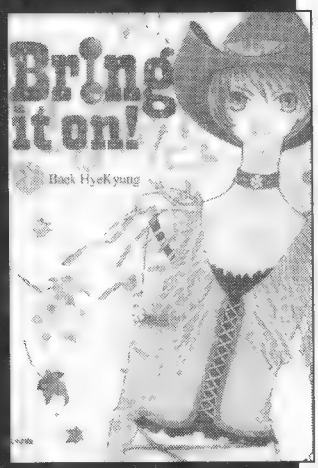
Bring It On!

Ice Kunion

$10.95, b/w, 180 pgs., available now

Writer and artist: Hye-Kyung Baek

reviewed by **S.A. Bennett** ★★



Being forced into becoming her older brother's workout buddy turns cute Miha into a bit of a tomboy, so, when she catches an unconscious "pervert" in the girls' shower, she slugs him. But he turns out to be Sung, a transfer student with a dark past who's as pretty as several girls.

They fuss and feud, but sparks refuse to fly between these tired character types, and the plots become increasingly desperate to keep them in conflict. As in a particularly strange sequence in which Miha bumps into a gangster and is saved from a savage beating because she's a cute girl — that is, until Sun convinces him she's a he. From the way the art keeps yo-yoing back and forth between its normal style and super-deformity, clearly we're supposed to find this funny.

As with the other Ice Kunion titles, *Bring It On* comes in a larger format and contains interview with the creator, character bios, and a preview chapter of *Angel Diary*. It's a pity the packaging is better than the content.

www.koreanmanwha.com

ISBN: 8-95274-451-9

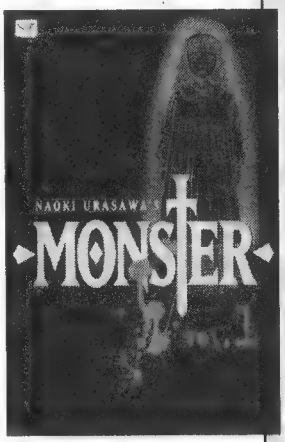
Monster: Herr Dr. Tenma #1

Viz

$9.99, b/w, 224 pgs., available now

Writer and artist: Naoki Urasawa

reviewed by **Oliver Chin** ★★★



Climbing the ladder in a German hospital shouldn't be easy for a Japanese doctor, but Kenzo Tenma is engaged to director Heinemann's daughter Eva and is a gifted and conscientious surgeon. However, when he operates on a boy instead of the ill mayor, he saves the boy but loses his budding career. Later, when Johan and his traumatized twin sister Anna disappear and the staff bureaucrats are mysteriously killed, Tenma becomes Chief of Surgery and a prime suspect.

Almost a decade later, Inspector Runge returns to tell Tenma to save the life of a potential witness to a string of unsolved murders. Soon thereafter, the doctor discovers his patient, who fears that his former employer is after him, has fled. Then, Tenma confronts an adult Johan, now a heartless "monster."

Paralleling the BTK strangler case, this manga blends the drama of television's *ER* and *CSI*. Unlike Osamu Tezuka's iconic Black Jack, Tenma seems more victim than hero in this introduction. But, like his dead ringer Master Keaton, this doctor has only begun the fight.

www.viz.com

ISBN: 1-59116-641-1

Marvel's Silver Age included more than tie-ins, team-ups, and guest appearances

Marvel's crossover mania

by **CRAIG SHUTT**

Readers of* X-Men *#45 had to track down* Avengers *#53 to learn how the mutants escaped from Magneto and to see if titans ended up clashing. (They did.)

Dear Mr. Silver Age,

With all these crossovers that the publishers do these days, I never know when I've got the whole story! I'm always going back to the shop to pick up more comics because the story I'm reading jumps to another series to continue the tale or at least take part of it somewhere else. Don't you long for those great Silver Age days when this crossover stuff didn't happen?

Alexander L.
Earth-3

Mr. Silver Age says: I feel your pain, Lex, and I sympathize with the sentiment even if I can't agree with your facts. I fear that you may be suffering a wee bit of amnesia (it happens), if you think that crossovers are a modern invention. In truth, there were a number of crossover stories back in the day — and it was a day when there was little assurance of finding the next issue of the title you liked, much less another title that you suddenly had to track down.

Keep in mind that I'm talking strictly about *crossovers* here, which I define as stories in which the main plot continues into another title. That's different from a *guest appearance*, in which a hero appears in another character's title and then leaves without taking the story with him. In those cases, when the reader picks up the next issue, the story from the previous issue continues right along.

It's also a separate thing from a *team-up*, which takes place when two characters join forces outside their own title, such as occurred in *Avengers* and *The Brave and the Bold*. You could make an argument that *B&B* starred Batman, while other heroes made guest appearances, but I'd consider it to be a team-up series — or even a *Batman* team-up series (after the team-ups by other heroes faded away, of course).

Team-ups also can be subsets of the guest-appearance category. When Spidey ran across The Hulk in *Amazing Spider-Man* #14 (Jul 64), for instance, it could hardly be considered a team-up — but Jade Jaws did make a guest appearance. However, when Daredevil stopped by *ASM* #16, he teamed with Spidey to corral The Circus of Crime — even though they, of course, had to fight first. If they hadn't kissed and made up (by releasing Spidey from being mind-controlled, to be precise), it would have

counted only as a guest appearance, not a team-up. Picky? You bet! That's what makes comics so much fun!

Then, there are *cameos*, in which a character shows up in another hero's series for a panel or two just to remind us of his existence. The Fantastic Four's one-panel appearance to mop up after Spidey's meeting with Doctor Doom in *ASM* #5 (Oct 63) was clearly a cameo appearance. That definition seems apparent, but, of course, nothing in comics is *that* easy. For instance, was The FF's two-page tussle with Spidey and final one-panel reaction shot in the 10-page story in *ASM* #1 enough to count as a guest appearance — or is that still a cameo? Not even Mr. Silver Age is gonna try to count the number of Kandorians dancing on the head of *that* pin!

As can be seen from these examples, Marvel loved to have its titans clashing. In the early days, since Stan was editing (if not writing) everything (and didn't have so many titles working, in any event), he could have characters pop up for cameos and guest appearances all the livelong day. And he did.

As time went on and the universe became more complex — and there was a greater chance that not every marvelous Marvelite was shelling out the shekels for the entire lilting line — Stan and his cohorts used all kinds of tricks to lure readers to other titles. In some cases, they brought in characters to add drama and then returned them to their own titles by referring to the adventure under way there — or the adventure that would start as soon as that hero got back there. That allowed Marvel to showcase lesser-known heroes while developing more elaborate plots and making it all seem part of the same intricate universe.

In some cases, a story like that would be a *tie-in*, which is a semi-sorta crossover in which part of the story continues but doesn't take the main plot with it. At the end of The Sub-Mariner's adventure in *Tales to Astonish* #77 (Mar 66), for instance, he discovered that disruptions to Atlantis were caused by a floating nautical laboratory run by Dr. Henry Pym and his fiancée, Janet Van Dyne. Ah, those were the days. Subby was attacked when he went to check it out and he ultimately confronted our heroes on the final page. Next issue, Namor disrupted the lab, stopped the work, and took off.

It's hard to call Spidey and Jade Jaws' meeting in ASM #14 a "team up."

When they realized Namor was headed toward land for unknown reasons, Jan changed to The Wasp to intercept Subby. Stan's caption noted, "Unfortunately, we must leave the Wonderful Wasp at this point ... But those of you fortunate enough to obtain copies of *Avengers* #26 can learn of the fantastic menace she encounters during her not-to-be completed flight!"

Subby continued with his own adventure in *TtA*, while in the aforementioned *Avengers* issue, Namor's meeting with Hank and Jan was recapped in one page. Then, Jan took off and rested on an ocean wave. When she did, she was captured by Attuma, bringing The Avengers to her aid for a new adventure in that title.

That kind of elaborate tie-in was a mighty Marvel specialty but it doesn't really count as a crossover, since *TtA* #77 continued directly into its next issue, and the *Avengers* tale didn't really require reading *TtA* to understand why Jan was where she was. In some cases,

Daredevil teamed with Spidey when the Man without Fear made a guest appearance in ASM #16.

Terms of Engagement

Here are basic definitions for the key terms being discussed:

Crossover: A story in which the next issue does not pick up from the previous issue but requires reading another title that month to follow the story flow.

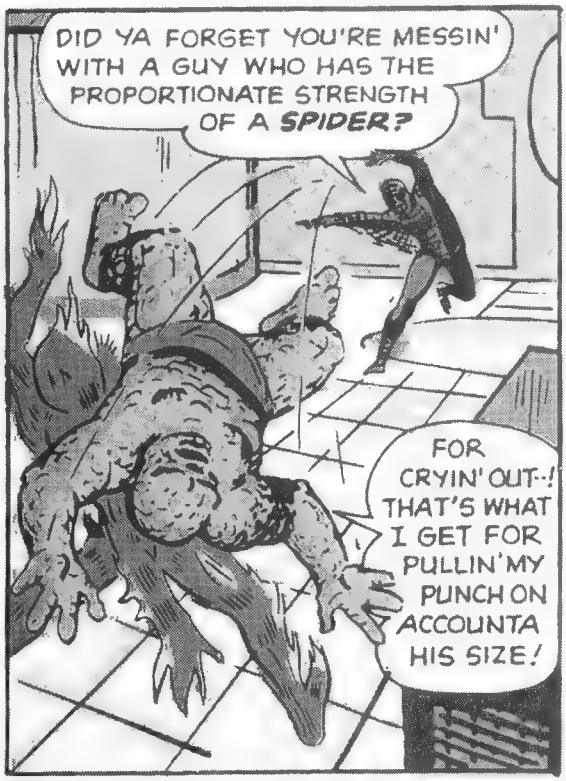
Tie-In: An element of an overall story that begins or continues in another title. (It does not have a direct impact on the title hero's adventure but includes elements of the total story.)

Guest Appearance: An appearance by a prominent character whose stories in his own title are unaffected by the activity in the other title.

Team-Up: A prominent character who works with the title character or two characters who join in another title. (A battle, even as a misunderstanding, does not constitute a "team-up.")

Cameo: A character's short visit, typically a few panels, in a title other than his own.

Was the FF's appearance in ASM #1 too long to count as a cameo? You make the call.



the character doesn't even have to appear in the title where the plotline began for it to tie in, although the more interaction there is, the more effectively the story works as a tie-in to the larger plot. Some of the tie-ins during the *Crisis on Infinite Earths* event, for instance, were notorious for basically consisting of the hero noticing the sky was red. Whoopee.

When The Wasp took off after Namor in the middle of* Tales to Astonish *#77, the tale continued in* Avengers *#26, creating a tie-in story.

In a true crossover, the reader doesn't learn how the story in the title he's reading was resolved — or at least progressed — unless he buys another title. Today, with shops generally stocking most everything in some depth and fans well alerted to where stories go next, it's not so tough to follow. In the Silver Age, it wasn't so easy, since we often had to depend on the local druggist's maddeningly *laissez faire* approach to putting out his darned comics on time to know if he even had the issue we needed. But I'm not bitter about reading the final page of a comic I'd had to pedal across town to track down only to find that I had to pedal back again faster than a speeding bullet so I could pick up another title that might've just come out, too, oh, no, I'm bigger than that.

As in the case of the other definitions, of course, crossovers and tie-ins aren't always clear-cut. Heck, this is comics! Many writers try to update readers who buy only one title, providing detailed synopses of what happened elsewhere to ensure the new story is clear (as was the case with the Avengers recap of how Jan happened to be flying over the ocean). At what point that information doesn't sufficiently satisfy readers and they need that other title's story chapter is a personal thing. But I tend to think that a story qualifies as a crossover, if the next issue doesn't pick up where the previous one left off, even if the intervening plot is summarized or recapped.

Marvel's first true Silver Age crossover involved our pals Subby and Iron Man. It's hard to know whether Stan decided to boost Namor's profile or liked expanding the half-issue plots given to these two heroes with more pages elsewhere. As a curmudgeonly (to put it nicely) non-joiner, Subby wasn't easy to team with other heroes, though the patented misunderstood Marvel melee was easy to ignite when he arrived. Certainly, it had to be beneficial to create another opportunity to tie heroes into a larger universe and make sure everyone knew that Subby had a title.

Whatever was behind Stan's selection of heroes, their strips both built to the crossing over in earlier issues. In Subby's half of *Tales to Astonish* #81 (Jul 66), the traitor Krang and Lady Dorma avoided Namor's wrath by skedaddling to the surface world. With a mighty "Imperious Rex!" Namor chased them, knowing he'd find only trouble. Meanwhile, in *Tales of Suspense* #79 (Jul 66), Iron Man confronted Krang when his ship surfaced and ambushed The Golden Avenger. IM drove off the ship and limped away. The Golden Avenger returned to his lab to recover, where he was confronted by Namor — giving readers their cover shot (which in my book is a cheat, since it was the final panel in the issue). But that's another column.

Next month, in *ToS* #80, Subby attacked IM, and readers learned in flashback that he'd watched Iron Man's battle with Krang, which had driven away the traitors. Prince Namor, with

that this-only-makes-sense-because-it-helps-the-plot attitude he so often took, blamed Iron Man for forestalling his vengeance on the traitors. Since he couldn't follow the fleeing ship, he followed the faltering IM to bash him.

Tony managed to delay Subby so he could fix his suit (and give Namor a chance to flash back and explain the wrong-headed reasons he'd attacked IM in the first place). Namor escaped, refreshed his powers with a quick dunk, and then returned to kick some iron booty. That final panel's caption exclaimed, "Special Notice: So spectacular is this epic battle, that mighty Marvel is presenting it in **two** different magazines! So, for the dazzling conclusion of this smashing saga, don't dare miss *Astonish* #82, on sale **now!** This is the first time such a unique dual-issue project has been attempted in any comic mag, so don't make us regret it, hear?"

Sadly, unlike most of Stan's editorial bombast, this claim could be fact-checked, and it wasn't completely, exactly accurate. In fact, DC had produced a semi-crossover a mere five months earlier — enough of a lag that it's not outrageous to think that Stan may not have come up with this crossover idea on his own. On the other hand, DC's crossover was handled the way so many of its continued tales were: Each part was more or less complete in its own issue, with a break between episodes (see the sidebar).

Marvel's first try, however, was a direct crossover, as *TtA* #82 picked up from *ToS* #80 with Subby, fresh from his dip, confronting Iron Man. The opening caption proclaimed, "Warning to All Adventure-Loving Mixed-Up Marvelites! Don't try

So spectacular was Namor's battle with Iron Man in **Tales of Suspense** *#80, that the story crossed over into* **TtA** *#82 that same month.*

The splash page on **TtA** *#82 warned readers to read* **ToS** *#80 first but it wasn't too tough to figure out what was happening.*

The Hulk story in* TtA *#101continued in* The Incredible Hulk *#102, which was a continuation rather than a crossover.

reading this sense-staggering saga until you've thoroughly devoured *Suspense* #80 (now on sale, natch!) — or else, **boy,** are **you** gonna be confused!!"

Truthfully, readers didn't need to worry about being lost. *TtA* #81 ended with Namor heading to the surface with a mad-on, and *TtA* #82 picked up with him confronting Iron Man. The chances of Namor fighting a Marvel hero were high enough, and the reasons for such a fight taking place were often so flimsy and unwarranted, that regular readers probably were used to just going with the flow. And kids who weren't able to pick up every issue were probably not overly surprised to find an issue beginning with a battle royal between Namor and another hero. In this case, the reasons for the confrontation and the initial skirmish had actually been depicted; they were just in another title.

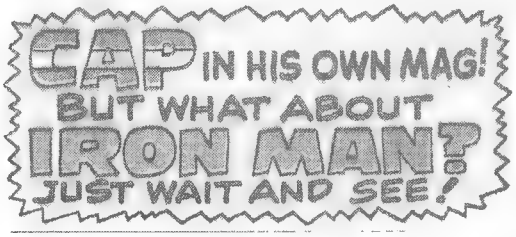
It may have been Stan's intention to create a crossover that was basic enough that Marvelites who were unable to locate the other chapters (or didn't have the coins to expand their purchases) wouldn't be too lost or feel cheated. A more complicated version, which might have *required* the issue to avoid confusion, could have had Subby and Iron Man joining to chase down Krang, for instance. But enough single-story plots, especially in the two-fer , consisted of fights generated from fast misunderstandings that it wasn't hard to create one to try out the crossover idea.

Oddly enough, any reader confusion might have come from the credits, rather than the story itself. In a true quirk, while Stan plotted the tale and apparently was responsible for creating the crossover, it fell to Roy Thomas to script this chapter of the historic adventure when his boss went on vacation the week it had to be completed (as the credits indicated). To add even more oddity, regular artist Gene Colan pencilled the first two pages, then fell ill with the flu (again according to the chatty credits), and Jack Kirby completed it. So not only did the story cross over, but the writer and pencillers *also* crossed over! At least, in a manner of speaking.

With Kirby on the pencils, *TtA* #82 gave readers a whale of a battle. As the page count neared its always-too-fast end, Subby happened to notice that Krang's ship was lingering in the harbor. Remembering that the ship was his real focus, he broke off the fight with IM and headed to sea, leaving neither opponent truly defeated or triumphant, as often happened. Iron Man returned to his life, clueless as to what Namor was doing.

ToS #81 picked up with a calm Tony going about his business, with the caption explaining that IM had fought Subby to a standstill and then returned to Stark Industries. *TtA* #83 picked up where *TtA* #82 left off, with Subby bearing down on Krang's ship. And so it was that the two titles in Marvel's first true crossover went their separate ways.

"Mails of Suspense" in* ToS *#99 alerted fans that Cap was moving on up to his own title — while Iron Man took a one-issue, half-length detour.



There's no way to know how successful Marvel considered that first crossover, but a similar type of event was a while in coming. It could be that the line was becoming too complicated to schedule an event that worked well. Indeed, on occasion, footnotes explaining which issues held tie-in adventures for stories were off by an issue. As well, reader feedback might have indicated it wasn't a good idea to shift fans to another title so forcefully. But in 1968, Marvel tried the idea again, presenting several crossovers.

The first crossover was in name only, again involving *TtA* and *ToS*. Marvel split those two-hero titles with the March 1968 issues, giving all four characters their own titles. Hulk took

over the numbering on *TtA*, while Captain America received the numbering for *ToS*. In both cases, the characters' final stories in the two-fer titles were set up as continued stories, so they would pull readers into the new titles, dated April.

That might technically have created a crossover to another title, but, since even the numbering continued (and the characters' names previously had been prominent over the official title logo, anyway), I'm not seeing it.

Readers were warned of the impending split in *TtA* by the note at the end of Hulk's story that said, "Next Issue — The Hulk in his own mag at last!" Oddly, Cap's story didn't give this indication, but the "Mails of Suspense" letters page proclaimed, "Cap in his own mag! But what about Iron Man? Just wait and see!"

While Hulk and Cap saw their name in lights (and high numbering), Iron Man and Namor took a one-month trip into a new title to continue their tales.

What readers waited and saw was an odd handling of the two characters who gained new #1 issues, our old crossover buddies Iron Man and Sub-Mariner. Rather than go directly into their own magazines, they each had half-length stories in *Iron Man & Sub-Mariner* #1 (Apr 68) and then began their new titles with the May issues. It's hard to imagine that both heroes had a half-issue adventure they had to use up, since their title partners had segued smoothly into taking over their entire comics. It's possible that Marvel couldn't add two new titles at once, so it added one in April (*IM&SM* #1) and then added another (*Iron Man* #1, switching *IM&SM* to *Sub-Mariner* or vice versa) in May.

Neither tale in *IM&SM* #1 noted the other title from which the story had started, but the final panel of each tale made it clear that the story would continue in the character's own title next month. The letters page ("Astonishing Mails of Suspense") also had a house ad announcing the new titles.

Both half-length tales in the one-shot* Iron Man & Sub-Mariner *alerted readers to look to new titles the next month for the rest of the stories.

For whatever reason, the heroes had stories that began in *ToS* or *TtA*, continued in *IM&SM* #1, and then moved to *Iron Man* #1 or *Sub-Mariner* #1. There was only one comic book telling their adventure each month, but the three-title nature of that monthly adventure makes it unusual in the annals of crossovers.

Another crossover at about this same time was a bit more straightforward. In *Daredevil* #38 (Mar 68), The Man without Fear foiled Doctor Doom's plan to exchange their minds so Doom could attack The Fantastic Four. DD forced Doom to switch them back and then headed to the Baxter Building to warn The FF about this dastardly situation, in case Doom tried it again.

But, as a final jab at DD, Doom contacted The FF himself, disguised his voice to sound like DD, and told them that Doom was coming to attack them — disguised as Daredevil! The issue ended with DD swinging toward his doom (pun intended) and a caption that implored readers to pick up *FF* #73 (Apr 68) to see how things turned out. (It also touted next

Readers of* Daredevil *#38 had to check out* FF *#73 to learn whether DD survived the team's surprise attack. (The caption suggested he would.)

Tony Stark's medical condition in* Iron Man *#18 was updated in* Avengers *#68, although a recap of that ultra-rejuvenation was provided in #19.

month's villain, reassuring us that The FF weren't about to kill DD by mistake.)

FF #73 issue opened with a splash-page caption explaining the mind-switch in *DD* #38 and Doom's tricking of The FF so they'd ambush Daredevil. The next page summarized why The FF believed Doom's trick and why Daredevil was swinging toward the Baxter Building. Then The Torch attacked DD, surprising our blind hero, and things were off and running. Spider-Man and Thor also became involved in this Giant Guest Star Bonanza crossover but only made guest appearances, before thing quieted down by issue's end.

Another crossover occurred just a few months later, and this one involved two writers, although one had left the other title only one issue earlier. A major X-Men-Avengers battle began in *X-Men* #45 (Jun 68), written by Gary Friedrich. The story kicked off in #44 (plotted by Roy Thomas), when Magneto and his Brotherhood of Evil Mutants captured our mutant team. Angel managed to escape and flew off to ask The Avengers for help. He was waylaid for the rest of the issue, and Cyclops then spent most of #45 battling Quicksilver. As the issue ended, he defeated Pietro — just in time for The Avengers to arrive and confront him.

We were directed to pick up *Avengers* #53 (Jun 68), where we eventually learned (through flashback) that Angel had reached The Assemblers. But a spying device found by the team in his wings made them announce they were suspicious of him and his tale. They happened to arrive while Cyclops and Quicksilver were discussing mutant philosophy rather than pounding on each other's noggin, increasing the team's suspicions. Before things could be straightened out, Magneto used a little convenient mind-control to make The X-Men attack The Avengers. Things ultimately worked out for good, of course, but Magneto escaped (more or less).

Those early months of 1968 certainly formed the peak of Marvel's crossover mania, but they didn't put it to rest. Iron Man was back crossing over with his Avengers teammates in *Iron Man* #18 (Oct 69). After a serious battle left Tony Stark in bad shape, he collapsed at the feet of his Assembling pals, as his heart gave out. The Avengers rushed him back to the mansion to hook him up to their Ultra-Rejuvenator to keep his heart going.

That led readers into *Avengers* #69 (Oct 69), which opened with the team striding through a hospital on the way to Tony's room. Their gizmo had kept Stark alive while Thor tracked down the doctor who could save his life. They were distracted while the doc went to work, and it took until *Iron Man* #19 (Nov 69) to return to Tony's medical fight. A newsman outside the hospital summed up the events of the *Avengers* issue for those readers who hadn't made the journey. It may not count as a true crossover, since *Avengers* #69 didn't lead readers back into *Iron Man* #19, but it sure was a heckuva major tie-in.

Nick Fury's "death" in the final new issue of his title was shown to be exaggerated in* Avengers *#72.

An elaborate Roy Thomas-written crossover involving Doctor Strange took place about this time, recurring over many months. The doc's series ended in *Doctor Strange* #183 (Nov 69),

with his battle against The Undying Ones unresolved. Oops.

It was picked up in *Sub-Mariner* #22 (Feb 70), in which Subby joined the battle but ultimately had to leave Strange behind in his dimensional world. Strange returned a few months later in *The Incredible Hulk* #126 (Apr 70), where he managed to break free of his

Loose ends from* Doctor Strange *#183 were wrapped up when the doc crossed over, first to* Sub-Mariner *#22 and then* Incredible Hulk *#126.

dimensional prison and finally returned to his Sanctum Sanctorum. So, while the titles didn't cross over, the character did.

A similar style of wrapping things up, which began that same month, created a crossover for S.H.I.E.L.D.'s main man, Nick Fury. He managed to get himself assassinated by a Hydra hired killer (named Bullseye, of all things) in *Nick Fury, Agent of S.H.I.E.L.D.* #15 (Nov 69). Sadly, that was the last issue of the title before it went to Giant-Size reprints, leaving Mama Fury's favorite spy among the deceased.

That lasted only two months, fortunately, until The Assemblers became involved with S.H.I.E.L.D. in *Avengers* #72 (Jan 70). As they teamed to battle Zodiac, the member known as Scorpio suddenly turned on his cohorts and revealed he was actually Nick Fury! He explained that he'd taken the real Scorpio's place, using a S.H.I.E.L.D. Life Model Decoy to take his place — including while he/it was in the crosshairs of Bullseye's rifle.

This story may not count as an official, technical crossover, acting more as a tying up of loose ends on a dropped series, as with Doc Strange. But Nick's title continued, even if the stories went to reprints, and I'd say it's a fine line any time a hero with his own title dies in one series and comes back to life in another.

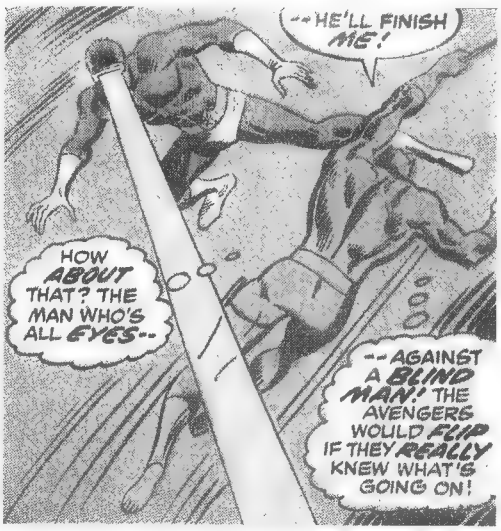
A Big-Name crossover took place in 1971, when Harlan Ellison stopped by The House of Ideas and produced a two-part Hulk-Avengers tale. The splash page on *Avengers* #88 (May

71) even gave equal billing in the header to the two. In the tale, the villainous Psyklop captured The Hulk and then was attacked by our Assemblers. To forestall defeat, Psyklop transported Lettuce Lips into a sub-molecular universe while sending The Avengers to New York with amnesia, effectively ending their participation.

We then followed the tale to *Incredible Hulk* #140 (Jun 71), where we watched The Chartreuse Showman battle gigantic warthogs and meet a woman named Jarella. "The Brute That Shouted Love at the Heart of the Atom!" became a well-remembered story for that introduction and for the title being an play on the title of Ellison's own 1969 Hugo-Award-winning short story "The Beast That Shouted Love at the Heart of the World."

Harlan Ellison's Hulk-Avengers two-part tale began in* Avengers *#88 and finished in* Hulk *#140.

Another classic crossover occurred with two different Steves at the typewriter in early 1973, when DD and his main squeeze (at the time) Black Widow took part in a team-up with the Assemblers. After Hawkeye decided in *Avengers* #110 (Apr 73) that he ought to go tell Natasha how much she meant to him, he showed up on Matt Murdock's doorstep in San Francisco to open *Daredevil* #99 (May 73). Steve Englehart wrote the *Avengers* parts of this tale, while Steve Gerber handled DD's mag.



An optically epic battle took place in* Avengers *#111 when Cyclops battled Daredevil, thanks to both a guest appearance and a crossover.

Hawkeye's appearance would count as just a tie-in, but before the boys could settle everything, they were interrupted by the arrival of a team of Avengers. Hawkeye stomped off while the Black Panther invited our two favorite redheads (after Mary Jane) to join the team "in the hour of our greatest peril." Said peril consisted of Magneto attacking another team of Avengers, plus the X-Men, who'd made a guest appearance in #110, and capturing both teams.

DD was reluctant, but he agreed to go on one adventure as a trial run. That segued us into *Avengers* #111, and thanks to Marvel's gonzo crossover/tie-in approach, readers were treated to an all-optic Daredevil vs. Cyclops battle in an Avengers comic! Hawkeye had a change of heart and showed up, too. Ultimately, Matt swung back to his own comic, while Natasha stayed behind to become an Avenger.

The first crossover?

Marvel made up for lost time in creating crossovers once it got in the game, but the title of first Silver Age crossover goes to DC's early 1966 issues of *Challengers of the Unknown* and *Doom Patrol*. DC was so scrupulous about keeping issues to a Done in One framework, though, even during a freaking crossover, that fans today could debate whether it meets the scrupulous definition laid out elsewhere in this article.

The first half appeared in *Challs* #48 (Feb-Mar 66). The story, written by Arnold Drake and drawn by Bob Brown, opened with The Doom Patrol charging into The Challengers' mountain fortress to recover their apparently dead bodies. The Patrol returned to their own HQ, where Ace, Red, Rocky, and Prof were strapped into a cryogenic "Life Cabinet" to slow their deterioration.

The barely alive Ace explained that The Challs had been inspecting the volcanic island prison of The Challenger-Haters when they were ambushed and forced to free The C-Hers, who left our heroes for dead. And this is where The Doomers came in, right?

Wrong!

We're just getting started!

The Challs saved themselves but *pretended* to be dead to draw out the villains. After a four-page epic undersea battle, Multi-Man (in the form of a giant jellyfish) poisoned the team. With his last bit of strength, Ace crawled to their jet, radioed The Doom Patrol for help, and set the plane to fly them back home.

DC beat Marvel to the crossover punch with* Challengers of the Unknown *#48 and* Doom Patrol *#102 earlier in 1966.

Now caught up, The Chief sent Robotman to trick Multi-Man into giving him a poison sample so he could save the boys. Then The Challs and Doomers faced down The Challenger-Haters! What a battle! There's nothing like a giant catfight between the gigantic Multi-Woman and a huge Elasti-Girl! Ultimately, the villains escaped, and the combined heroes vowed to take them down. The end caption told readers to pick up *Doom Patrol* #102, if they wanted to see that happen.

Part two, again written by Drake with art by Bruno Premiani, picked up in the aforementioned *DP* #102 (Mar 66). But, as often happened with DC two-parters even in the same title, if you didn't know there'd been an earlier part, it barely made a difference.

The tale opened with The Chief searching DP HQ. "Where is everybody! There's an emergency message from The Challengers of the Unknown! They'll be here in an hour!" He expositorily added, "We helped them fight that weird group, The Challenger-Haters! Now The Haters are threatening again — and The Doom Patrol is goofing off someplace!" Our helpful editor, Murray Boltinoff, referred us to The Challs' issue, and that was it! We were caught up!

Needless to say, more teamed-up mayhem ensued, as the combined heroes stopped The Challenger-Haters from creating an army of zombies. Ooh, why did it have to be zombies? Pretty soon, Mento and Beast Boy joined the fray. And I love a fray! Not a bad little crossover for less than a quarter.

It was ironic that DC's first crossover involved The Doom Patrol, which readers — and even writer Arnold Drake — thought in some ways had inspired Marvel's X-Men. It's possible that this crossover also inspired Stan's first crossover a few months later with Iron Man and Sub-Mariner.

Another major DC-style crossover took place near the end of the Silver Age, as The Caped Crusader was shifting downtown to The Wayne Foundation. In *Batman* #217 (Dec 69), he saw Robin off to college, then had his first Robin-less adventure. When it ended, Bruce spent the final three panels writing a letter to Dick at Hudson University — and then was interrupted by a gun-wielding, one-eyed Native American. We were urged to pick up the December *Detective Comics* (#394) to continue the tale, which I'm sure we all did.

That was more of a teaser than a true crossover, but it did ensure that Batman readers realized that Bruce's new look would continue in his other series. And it continued DC's Silver Age tradition of having crossovers that were nearly Done in One stories.

Crossover collections

You know it's definitely a crossover when Marvel includes an issue from another title in its title collections. Here are collections where you can find these crossover classics:

• The *ToS* #80-*TtA* #82-*ToS* #81 Iron Man/Sub-Mariner crossover can be found in *Essential Iron Man* #2. That volume also features the *ToS* #99-*Iron Man & Sub-Mariner* #1-*Iron Man* #1 semi-crossover.

• The *Daredevil* #38-*Fantastic Four* #73 crossover was reprinted in *Essential Daredevil* #2.

• The *X-Men* #45-*Avengers* #53 crossover was reprinted in *X-Men Masterworks* #5.

• The *Doctor Strange* #183-*Sub-Mariner* #22-*Hulk* #126 crossover was reprinted in the *Day of the Defenders* one-shot and *Essential Defenders* Vol. 1.

• The *Avengers* #88-*Hulk* #140 crossover was reprinted in *Essential Avengers* #4.

• The *Avengers* #110-*Daredevil* #99-*Avengers* #111 tie-in/crossover was reprinted in *Essential Avengers* Vol. 5.

• The 1973 Avengers-Defenders crossover was reprinted in the *Avengers-Defenders War* trade paperback and *Essential Avengers* Vol. 5.

The volume of heavy tie-ins picked up in this period, too, especially in such titles as *Captain Marvel*. Finally, The Crossover to End All Crossovers took place in 1973, when The Avengers faced off against The Defenders in a nine-issue back-and-forth extravaganza. The story began with a three-page prologue in *Avengers* #115 (Sep 73) in which Loki and Dormammu partnered in order to destroy Earth by using The Evil Eye.

A four-page first chapter in *Defenders* #8 that same month began the events, with The Defenders tricked by the villains into thinking The Evil Eye would help them revive The Black Knight. In *Avengers* #116, The Defenders split up to track down the six pieces of the eye. Meanwhile, Loki realized he'd made a big mistake teaming with a guy like Dormy (duh), so he warned The Avengers that, if The Defenders succeeded, things wouldn't go so well.

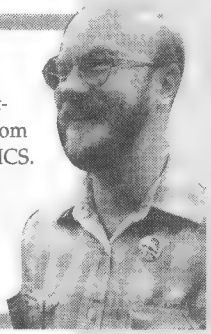
Needless to say, misunderstandings abounded, as The Avengers were led to believe The Defenders were evil, just as The Defenders thought likewise. This was almost reasonable, considering both teams boasted members who were known for not necessarily having mankind's best interests at heart every second of the day. Mayhem ensued and titans clashed for a really good long while, until *Defenders* #11 (Dec 73) finished things off and *Avengers* #119 (Jan 74) wrapped up the final loose ends.

Whew! Stan probably didn't realize, when he let Subby and Iron Man duke it out in two titles, where things might lead only a few years later. And this listing only presents the major crossovers during this period. There were other significant tie-ins that came just short of counting as a crossover. Did I miss a tie-in you enjoyed particularly? Write and let me know! I can only hope I have both issues so I can reread it, because it'll be a long pedal on my bike to try to track down the other one now.

The massive 1973 Avengers-Defenders crossover kicked off with a brief* Avengers *#115 prologue and a first chapter in* Defenders *#8.

Known to fans worldwide as "Mr. Silver Age," **CRAIG SHUTT** has waxed nostalgic about comics of old in CBG since 1992. His latest book, ***Baby Boomer Comics,*** is available from F+W Publications at (800) 258-0529, offer CBHCS. Got a question about the Silver Age? Drop him a line at **craigshutt@ameritech.net.** And visit him on the Web at his Forum section of **www.cbgxtra.com**.

"Ask Mr. Silver Age" is © 2006 Craig Shutt.



CBG XTRA ONLINE BONUS! Look for classic Silver Age columns and other trivial tidbits at Mr. Silver Age's roost on www.cbgxtra.com! It's free!

These are ex-comics!

CANCELED COMICS CAVALCADE

by **ANDREW SMITH**

Another fistful of DC titles has joined The Choir Invisible. Let's review:

***Batman: Gotham Knights* was one of the better Bat-books, in my opinion, although it didn't have the marquee (and never-to-be-canceled) name of a *Batman* or a *Detective*.**

Title: *Batman: Gotham Knights* (ended with #74, DC)

Creative Team: A.J. Lieberman (writer), Al Barrionuevo (artist)

Estimated Sales: 29,365 (#71)

The Autopsy: Once upon a time, the various Bat-books were given specific purposes: *Batman* was to focus on super-hero stuff, *Detective* was to live up to its name, *Batman: Legends of the Dark Knight* was to mine the past, and *Knights* was to spotlight the supporting cast.

Of course, as most Bat-fans will tell you, it didn't quite work out that way, and after a while all the series were doing pretty much the same thing. Since all the Bat-titles were pretty much interchangeable, it's perfectly understandable that some would kick the bucket now that *Infinite Crisis* (henceforth referred to as "I-Cry") is changing the ground rules — in order to be replaced by post-I-Cry Bat-books, like the upcoming *Batman Confidential*.

And it looks to me as if *Knights* simply drew the short straw. It was one of the better Bat-books, in my opinion, although it didn't have the marquee (and never-to-be-canceled) name of a *Batman* or a *Detective*. And it was a solid performer, selling better than such titles as *Aquaman*, *Firestorm*, and *Hawkman* and even such other Bat-titles as *Batgirl*, *Batman: Legends of the Dark Knight*, and *Catwoman*. I see nothing for Lieberman and Barrionuevo to be ashamed of.

Presumed Cause of Death: Caught in an *I-Cry* drive-by shooting.

Title: *Books of Magic: Life During Wartime* (ended with #15, DC/Vertigo)

Creative Team: Si Spencer (writer), Dean Ormston (artist)

Estimated Sales: 10,874 (#15)

The Autopsy: Squint just right at Tim Hunter and you'll see Harry Potter. Only Tim was created before Harry, by no less than Neil Gaiman (and John Bolton).

And, like Harry, Tim's had a number of instructional adventures (and books), as he continues his growth into a great mage. And, like any Gaiman character, there are layers and layers to Tim's experiences, ranging from straight adventure to grand fantasy to mysterious metaphor.

So how's come Harry's so popular, and Tim's getting canceled? Hanh? How's come, already?

Naturally, I have theories.

I'll admit, for example, that I initially was bored with Tim myself, until Legion of Superfluous Heroes member Tracy Plackemeier explained to me all the levels I was missing. Thus alerted to the overarching tapestry and marvelous metaphors, I've enjoyed all of Tim's adventures since. But maybe there are a number of people just as obtuse as I am, who weren't lucky enough to have a Tracy around to 'splain things.

Or, maybe it's the fantasy angle. A lot of people don't care for fantasy, since there often aren't the structures or boundaries to create effective drama. (Captain Comics Rule #4: If *anything* can happen, we don't care what eventually does.)

Or maybe this particular series just wandered too far afield of Tim's original concept — and appeal. This entire series took place in a fantasy world of Tim's magical creation, his companions and obstacles being manifestations of his desires and fears. Sure, the metaphor was cool and the struggles appropriately bizarre and twisty — but, from a story perspective, you could have summarized what self-knowledge he gained in 15 issues with a 15-word summary. ("Be careful what you wish for — especially when you are becoming the multiverse's mightiest magician.")

Presumed Cause of Death: We get the point already! Can we have a little forward movement, please?

Title: *Breach* (ended with #11, DC)

Creative Team: Bob Harras (writer), Marcos Martin (artist)

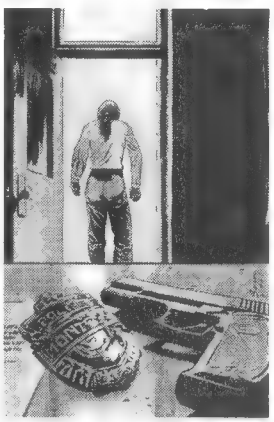
Estimated Sales: 7,885 (#11)

The Autopsy: *Breach* was essentially a recapitulation of the DC version of Captain Atom, with another dimension substituting for the quantum field in the character's origin and (hard-to-define) powers. And, since Captain Atom has moved to the WildStorm universe for now, that may have been the point: to replace him.

But, you know, DC's *Captain Atom* title didn't exactly set the world on fire. And the character isn't exactly critical to the DC universe. So, um, why bother to create a *second* Captain Atom, when we didn't care about the first one?

From the numbers, nobody cared about this one, either.

Presumed Cause of Death: *Déjà vu* all over again.



Title: *Gotham Central* (ended with #40, DC)

Creative Team: Ed Brubaker and Greg Rucka (writers), Kano (artist)

Estimated Sales: 20,832 (#37)

The Autopsy: Many people, me included, complained long and loud that the coloring on this title was too murky and the art made it too hard to tell the characters apart. That has to count as a minus on an ensemble book.

Moreover, Det. Montoya tended to take over the book more often than any one character should in an ensemble cast — it was *Gotham Central*, darn it, not *The Perils of Renee Montoya*.

But, honestly, the reason I complained so much is that I really warmed to the concept, the writing was usually top-notch, and I desperately wanted the book to succeed. I love police procedurals, and Brubaker and Rucka (as you'd expect) got the details right enough that I sometimes felt as if I'd stepped into an episode of *Law & Order*.

And it was fascinating to see how The Bat was perceived by the dedicated (and some not-so-dedicated) men and women in blue. Not to mention how Gotham's Finest felt about The Joker, Mr. Freeze, and all the rest. This is a perspective all Bat-fans have wondered about at one time or another, and it was fascinating to see it.

Yes, only 18,000 other fans felt as I did. But that's still well above DC's usual cutoff point (above *Manhunter*, for example), so I think we're seeing another make-room casualty of *I-Cry* here.

Presumed Cause of Death: See: *Batman: Gotham Knights*.

Title: *The Losers* (ended with #32, DC/Vertigo)

Creative Team: Andy Diggle (writer), Jock (artist)

Estimated Sales: 8,331 (#29)

The Autopsy: OK, we've got another ensemble series drawn by another mono-named artist where I again had trouble telling the characters apart. Is there a school somewhere teaching this style?

That said, I love international intrigue, tangled plots, violent action, and tough-guy dialogue as much as the next fan. So, when I could tell who was saying what, I enjoyed *The Losers*.

Which simply wasn't often enough. Around about #24, I decided that getting a headache from squinting at the art wasn't worth it and stopped reading. But I do applaud DC for allowing Diggle to play out his string long after sales no longer warranted continued publication, so he could wrap up his story.

As to those sales ... well, they *were* abysmal. Even for a Vertigo title.

Presumed Cause of Death: Where's the aspirin?

Title: *Plastic Man* (ended with #20, DC)

Creative Team: Kyle Baker (writer and artist)

Estimated Sales: 7,543 (#19)

The Autopsy: I've loved Baker's work since I first stumbled across *The Cowboy Wally Show*. Most of Baker's jokes arise from situational humor or his canny insight into human nature ... but he's not above a gross-out giggle, either, or a riotous sight gag. Moreover, his unusual art dovetails all these approaches in a cohesive whole that keeps me smiling — and admiring — throughout all of his work. He's a humorist, a craftsman, a cartoonist ... I could go on naming his many talents for some time.

And his *Plastic Man* just got better and better. At the end, he was channeling Jack Cole, mixed with some Charles Addams, by way of a Harvey Kurtzman-like parody of *I-Cry*, with a hint of Charles Schulz and a dollop of Marx Bros. Again, there were all sorts of influences coming together, too many to name, but just the perfect amount, handled deftly, to make me bellylaugh through each issue.

But not all people think the same things are funny. And, apparently, only I and 7,500 other people found *Plastic Man* our cup of latex. Doggoneit.

Presumed Cause of Death: Drama is hard, but comedy is murder.

The analyses expressed in Canceled Comics Cavalcade are just opinions, and The Captain welcomes responses both pro and con at ***capncomics@aol.com.***

Not all people think the same things are funny. And, apparently, only I and 7,500 other people found *Plastic Man* our cup of latex. Doggoneit.

Celebrating 50 years of collecting

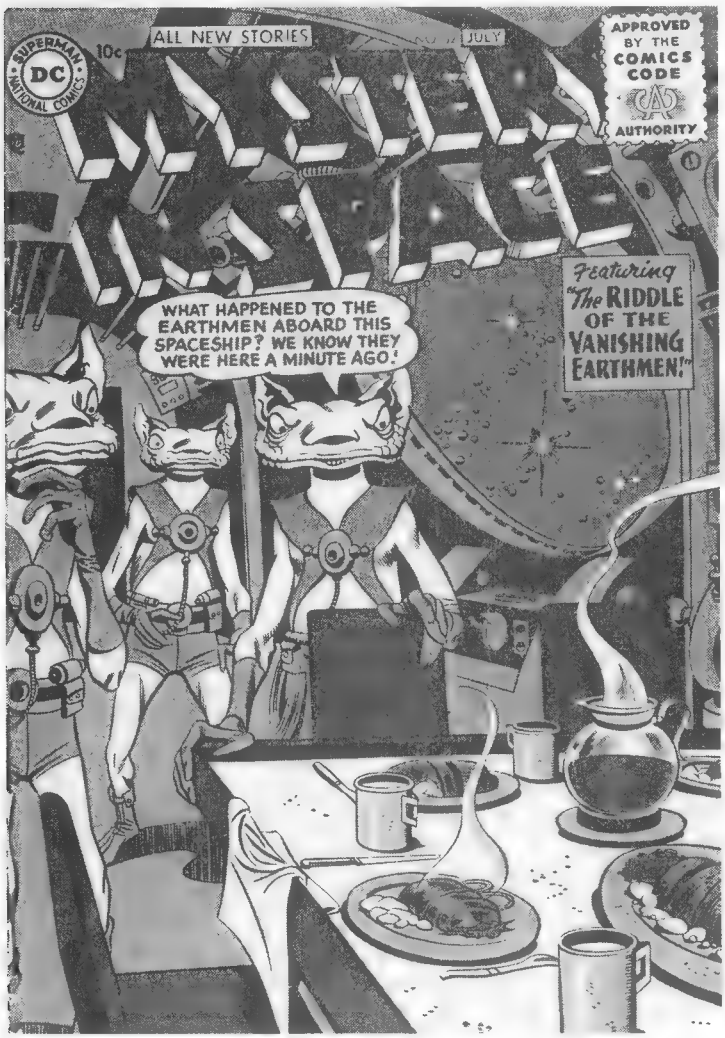
A ride with Space Cabby

by **MICHELLE NOLAN**

Mystery in Space #32 (Jul 56) was Michelle's first exposure to Space Cabby.

Little did I know when I was eight years old that Space Cabby would take me for a 50-year ride. That's why this month's *Who was Who in the Four-Color Funnies* is a sentimental collector's anniversary selection. Although I didn't realize it at the time, the first continuing character I ever plucked off a comic-book rack was Space Cabby.

In my first few weeks of comic-book buying, as a captivated eight-year-old in the spring of 1956, I learned about Uncle Scrooge, Little Lulu, Superman, Wonder Woman, and Space Cabby! Unlike the others, though, the most daring taxi driver in the history of comics had no logo in his own series.



At the time, our never-to-be-named hero with an intersteller hack was the only continuing character in the classic science fiction anthology *Mystery in Space* from DC, but I wasn't aware of this until later. *Mystery in Space* #32 (Jul 56), the first comic book I could ever call my own, included the fascinating Space Cabby story "The Pea-Pod Planet!"

As told by Bill Schelly in his fascinating biography: *Words of Wonder: The Life and Times of Otto Binder* (2003), Space Cabby was created and written by the prolific Binder and edited by Julius Schwartz. "The Pea-Pod Planet!" was the ninth Space Cabby story. Much to my delight, he ran in 15 more stories through *Mystery in Space* #47 (Oct 1958). I remember how sad I was when he didn't appear in #48. I kept hoping he would return, but he had checked out permanently.

Space Cabby (sometimes called Space Cabbie) was doubtless inspired by the daring cabbies of New York City, where there were seemingly more cab drivers per square mile than anywhere else in the galaxy. He first appeared in *Mystery in Space* #21 (Sep 54) in the appropriately entitled "Space Taxi!" His next adventure appeared in #24 (Mar 55), "The Hitchhiker of Space!" That tale. was the only Space Cabby cover feature in the series, though the cover didn't resemble the story. In fact, the real Space Cabby never appeared on a *Mystery in Space* cover — not even just his name.

He roared back into action in every issue of *Mystery in Space* from #26 (Jul 55) through #47, for a total of 24 stories in all. His tight intersteller epics were marvelous examples of how to tell a tale in six or seven pages.

Just about the time embryonic fins began appearing on earthbound autos — the 1954 Buick Skylark and the 1954 Oldsmobile Super 88, for example — Space Cabby debuted with a cab that looked more like a 1952 Chevy with

wings. It wasn't long, though, before his hack took on the sleeker look of the most futuristic autos of the mid-1950s, with exaggerated fins.

Operating in the year 2154, Space Cabby tells the first passenger we see in #21, "I'll have you there (on Mercury) in two shakes of a comet's tail!" He soon encounters Vogga Vott, a Martian passenger who can turn invisible and thus stiffs him of his fare. Our hack hero, refusing to give up on a skip, eventually discovers the Martian robbing the moons of Saturn. After figuring out the pattern of the marauding Martian, Space Cabby fools his invisible passenger: "He think it's the Interplanetary Police! But it's only my rockets backfiring again! Here's my chance to jump him while he looks back!" He gives the baddie a black eye — thinking he had merely knocked him out by striking his invisible chin — and turns him over to the authorities, earning a handsome reward along the way.

"The Pea-Pod Planet!" — my first takeoff with Space Cabby — was one of the most fascinating stories in the series. The tale begins with Earth's sun about to explode and Space Cabby dispatched by the Interplanetary Police to find "Professor Xitt Xott of the Sirius Solar System, the galaxy's greatest authority in novae!" When he lands in Sirius City, he finds that every green-skinned, fin-headed, bug-eyed native looks alike. Fooled by a criminal who needs to escape the planet, Space Cabby finds he could return him to Sirius City because the villain had never seen his own world from space.

Given directions to the real Xitt Xottt, Space Cabby takes his world-saving fare to our solar system, where there is still "plenty of time for my atomic fire extinguisher to work! It will rocket within your sun and stop the wild chain-reaction with nuclear foam!" But Space Cabby and Xitt Xott, returning to Sirius, have one more question for each other: "Well, you all look as alike to me as peas in a pod! How do you tell each other apart?" the scientist asks his human friend. "That's the same question I was going to ask you!" replies Space Cabby, thus ending a nifty little lesson on racial perceptions.

Looking back at this story 50 years later — egad! — I'm stunned by the vocabulary I learned in the second grade from this single six-page epic. There are words like video, nova, evaporate, arid, facsimile, ultra-sonic, astronomical, periodically, interstellar, nebula, inspiration, fire extinguisher, and celebration. There was a similar literary feast in the other three stories.

I was fortunate to be reading several years ahead of my grade level, and my parents and teachers noticed my advanced vocabulary. But they had a hard time believing how many words I claimed to have learned in comic books. I remember bringing in an issue of *Superman* to convince my second-grade teacher the truth of how I learned the meaning of "invulnerable."

There were many cool Space Cabby stories: "Interplanetary Parcel of Peril!" in #27; "The Robinson Crusoe of Space!" in #30; "Secret of the Cabby's Medallion!" in #35; One-Way Ride to Eternity!" in #37; "Interplanetary Speedway!" in #40; and "The Luxury Limousine of Space!" in #45, to name a few.

In the last Space Cabby story, "The Riddle of the Rival Space-Cabbies!" in #47, a passenger turns out to be a scientist who solves the cabby's wish for more help. The scientist creates two more Space Cabbies and two more space cabs, causing no end of problems in only seven pages.

I didn't know it, but this clever story was the last I would ever see of the heroic hack. But my frustrating search for further adventures of the Space Cabby was merely preparation for real life. After all, there's never really a cab around when you want one!

Space Cabby's original hack (left) lacked the styling of 1950s autos of the day, a feature it soon picked up (right).

COMIC SHOP DIRECTORY

CALIFORNIA

Comic Relief of Berkeley
2026 Shattuck Ave.
Berkeley, CA 94704
510-843-5002
FAX: 510-540-1730
www.comicrelief.net
E-mail:
info@comicrelief.net
Largest selection of graphic novels, Manga, underground, independent, erotica, fringe-culture & collectibles.

CONNECTICUT

Sarge's Megastore
124 State Street
New London, CT 06320
860-443-2004
www.sargescomics.com
E-mail:sarge@sargescomics.com
Largest fantasy store in the northeast over 70,000 comics in stock. Gaming room, models, toys, manga, CDs, DVDs, sales & rentals • Tons of Anime. Open 7 days a week • Mail order available.

FLORIDA

Tate's Comics+Toys+Videos+More
4566 N University Drive
Lauderhill, FL 33351
954-748-0181
www.tatescomics.com
SoFla's most unique store since 1993! Huge selection Anime and Cult Videos for sale & rental. Subscription service & back issues. A 4,000 sq.ft pop culture superstore! GE

GEORGIA

Odin's Cosmic Bookshelf
360 Killian Hill Rd.
Liburn, GA 30047
770-923-0123
FAX: 770-925-8200
E-mail: Odins@aol.com
New comics, back issues, non-sports & gaming cards and much more! Atlanta Metro area.

ILLINOIS

Atlas Comics, Inc.
4735 N. Cumberland
Norridge, IL 60706
708-453-2110
FAX: 708-453-2540
www.acomics.com
E-mail: Atlas@acomics.com
150,000 back issues in stock, plus Chicago's deepest selection of current comics. 10 minutes from O'Hare Airport Chicago's north side.

Tomorrow Is Yesterday, Inc.
5600 N. Second St.
Rockford, IL 61111
815-633-0330
FAX: 815-633-3977
Info@tomorrowisyesterday.com
Area's largest selection of comics, games, cards and trade paperbacks. Open 7 days.

KENTUCKY

Great Escape, The
2433 Bardstown Rd.
Louisville, KY 40205
502-456-2216
Louisville's only full service comic book store

Great Escape, The
(Formerly Pac-Rat's Inc.)
Greenwood Square
Shopping Center
2945 Scottsville Rd.
Bowling Green, KY 42104
502-782-8092
Widest selection of comics within 50 miles. Open every day.

MARYLAND

Washington Street Books
131 N. Washington Street
Havre de Grace, MD 21078
410-939-6215
www.washingtonstreetbooks.com
E-mail: washbks@erols.com
Great selection of comics, thousands in stock, action figures, memorabilia, toys and other related items. Looking to buy collections.

MICHIGAN

Comics Archives Inc.
25650 Plymouth Rd.
Redford, MI 48239
313-937-8860
FAX: 313-937-9663
Back issues, new comics discounted. Tuesday-Sunday. Open at noon.

MINNESOTA

Source Comics & Games
1601 W. Larpenteur Ave.
Falcon Heights, MN 55113
651-645-0386
www.sourcecandg.com
E-mail: bobsource@aol.com
Full service comics! New, old, Manga, independent, alternatives, graphic novels and trade paperbacks & gigantic selection & great service! Come see us!

NEVADA

Silver Cactus Comics
480 N. Nellis Blvd., Suite C1A
Las Vegas, NV 89110
702-438-4408
FAX: 702-438-5208
4410 North Rancho Drive
Las Vegas, NV 89130
702-396-8840
FAX: 702-396-8844
www.silvercactuscomics.com
E-mail:
bestcactus@aol.com
New & old comics, non-sports cards, models, games, posters& t-shirts. MC/VISA/AMEX accepted.

NEW JERSEY

WildPig Comics II
14 S. Michigan Ave.
Kenilworth, NJ 07033
908-936-0004
www.wildpigcomics.com
E-mail:
wildpigcomix@nac.net
Unbeatable Internet & in-store subscription services - specialize in high grade Silver Age - bring in this ad & receive 20% off your purchase.

NEW YORK

Bailey's Comics
237 S. Wellwood Ave.
Lindenhurst, NY 11757
631-225-5085
The world's most interesting comic book store! And a whole lot more!

Fourth World Comics
33 Route 111
Smithtown, NY 11787
631-366-4440
The Best comic store on Long Island.

Jim Hanley's Universe
4 W. 33rd St.
(Opposite the Empire State Building)
New York, NY 10001
212-268-7088
"Jim Hanley's Universe owes me money!" - Evan Dorkin (Milk & Cheese).

Jim Hanley's Universe, Ltd.
325 New Dorp Lane
Staten Island, NY 10306
718-351-6299
"...What A Modern Comics Store Should Be!" - Max Allan Collins.

OHIO

B & L Comics, Cards & Nostalgia
5591 Ridge Rd.
Parma, OH 44129
440-886-3077
20 minutes from Rock and Roll Hall of Fame In Cleveland's largest suburb. Large selection.

RHODE ISLAND

The Time Capsule
537 Pontiac Ave.
Cranston, RI 02910
401-781-5017
www.thetimecapsule.com
E-mail: ryeremian@aol.com
Open 7 days a week! Thousands of back issue comics, records and toys!

TENNESSEE

Great Escape, The
Gallatin Road At Old Hickory Blvd.
Madison, TN 37115
615-865-8052
Comics, CDs, records, tapes, video games, movies, cards, gaming, toys, comic-related items. Open daily.

Great Escape, The
1925 Broadway
Nashville, TN 37203
615-327-0646
Comics, CDs, records, tapes, video games, movies, DVD's, gaming, toys, science fiction, non-sports cards.

This section features listings for retail comics stores around the U.S. arranged by state. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. (be sure you mention that you saw it in CBG!) Advertise your establishment here, include your name, contact person (this will not appear in the listing), address, city, state, zip, phone, fax, if you carry CBG in your store and approximately 10 words (or less) of miscellaneous description, for only $276.00 for 12 consecutive issues. Mail to: Comics Buyer's Guide, 700 E. State St., Iola, WI 54990.

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

Andrew Smith

10 FAVORITE COMIC BOOK COVERS

"Captain Comics" sets his sights on 10 favorites

As "Captain Comics," Andrew Smith has been writing professionally about comics since 1992. But he's been reading comics since 1963, has more than 50,000 in his Comics Cave, and is familiar with hundreds of other covers from years of researching comics that he doesn't own or that were published long before he was born.

As a result, The Captain began whining like a cranky child, when his name came up in the rotation to contribute to the *10 Favorite Covers* feature. "I wouldn't be able to narrow my choices to 1,000, much less 10," he said. "Besides, Craig Shutt and Tony Isabella already took all the good Silver Age ones. I always knew Maggie liked them best."

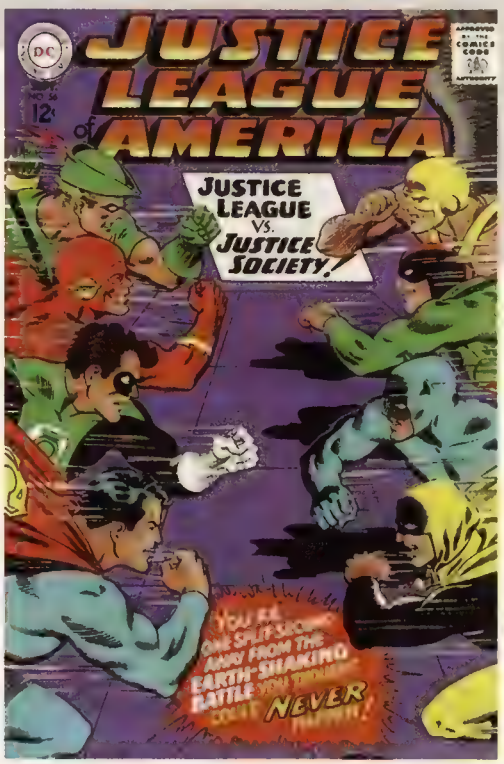
So, instead of a traditional Top 10 list, the Captain adopted an unusual approach: Instead of picking his absolute favorite covers, he picked memorable examples of different cover *types*.

"By virtue of the purposes and mechanics of covers, they tend to fall into certain categories," he said. "There are certainly more than 10 of those categories, and some covers are stubbornly uncategorizable. If that's a word. But, when you can identify categories, some representatives tend to be more memorable than others. Herewith my 10 Favorite Covers Within Certain Distinct Categories That I Just Made Up."

These 10 are just a start, I could have done many more, so I hope you all join in the fun by sending your suggestions to *capncomics@aol.com*! I'll print the best suggestions in an upcoming column.

X-Men #56 © 1969 Marvel; art by Neal Adams

Logos Get into the Act: *The X-Men* #56 (May 69) *It was the Roy Thomas-Neal Adams era that made me an X-Fan (before being an X-Fan was cool). And it was rule-breaking work like this, that incorporated the logo into the art, that helped do it.* **Orig. price: 12¢ Current NM price: $72**



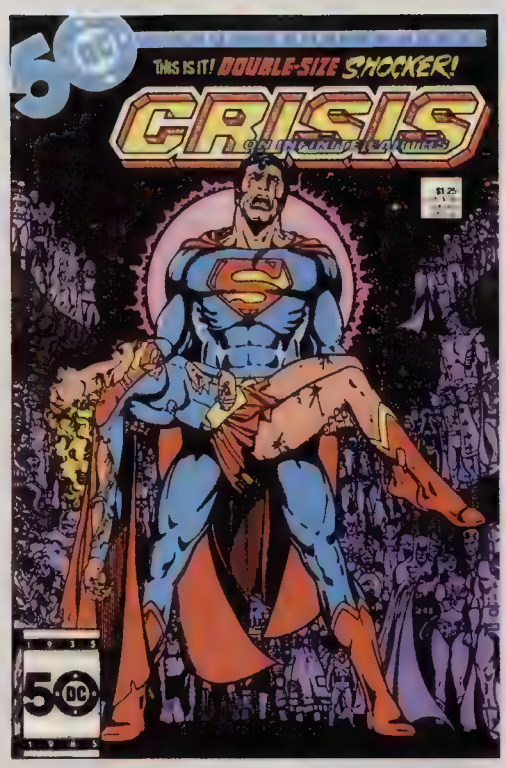
Justice League of America #56 © 1967 Marvel; art by Carmine Infantino and Murphy Anderson

Two-Team Face-Off: *Justice League of America* #56 (Sep 67) *Who can resist two teams caught on the brink of super-impact? Usually, the contest is between two teams of heroes, so they must both be given equal weight.* **Orig. price: 12¢ Current NM price: $75**

Amazing Spider-Man #50 © 1967 Marvell cover by John Romita

I Quit: *Amazing Spider-Man* #50 (Jul 67) *Heroes resign (temporarily) all the time, usually walking toward or away from the reader in their civvies with a huge, ghostly vignette of their heroic persona in the background (to get the costume on the cover).*

Orig. price: 12¢ Current NM price: $625



Crisis on Infinite Earths #7 © 1985 DC; cover by George Pérez

He's Dead, Jim: *Crisis on Infinite Earths* #7 (Oct 85) *The scene of one hero holding another (presumably dead) one recurs often — probably because the anguish on the standing character's face is so irresistible. And you can't go wrong with George Pérez.*

Orig. price: $1.25 Current NM price: $5

Wonder Woman #154 © 2000 DC; art by Adam Hughes

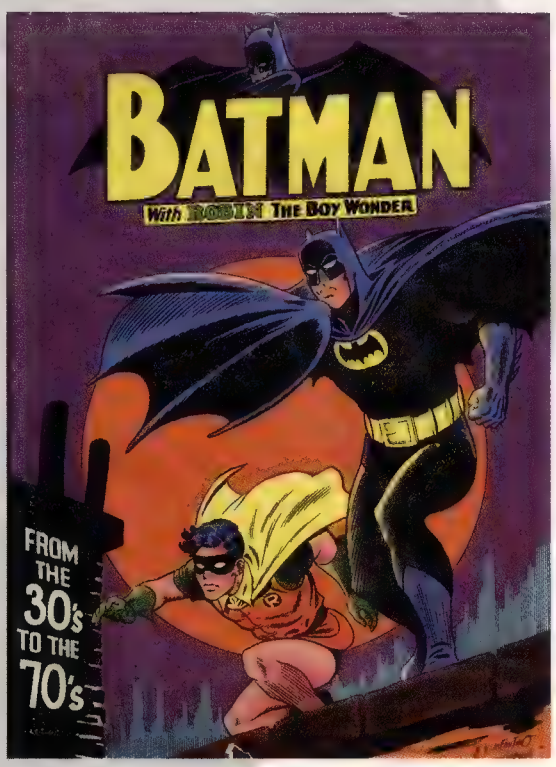
Cheesecake So Good You Can Show It to Your Wife: *Wonder Woman* #154 (Mar 00) *Yeah, WW's defying gravity in more than the usual way here. But this cover transcends mere T&A, as Diana's expression and posture convey a number of emotions.*

Orig. price: $1.99 Current NM price: $1.99

Green Lantern #76 © 1970 DC; art by Neal Adams

Monochrome: *Green Lantern* #76 (Apr 70) *Single-color covers are always arresting, especially when, as with this one, there's a content reason.*

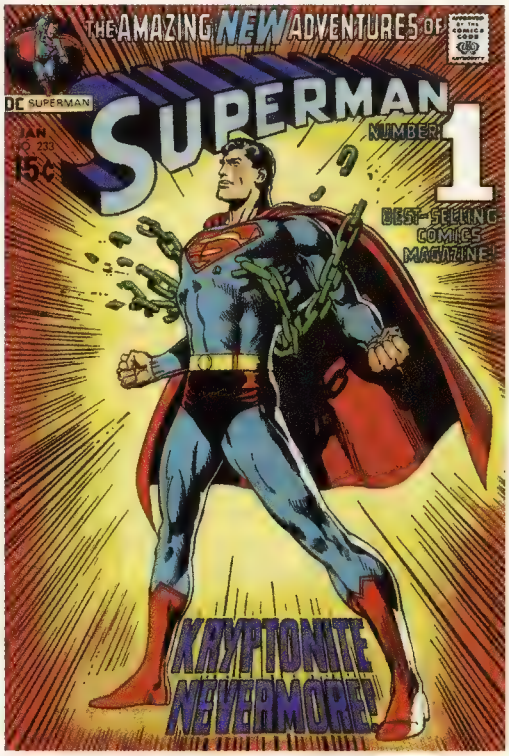
Orig. price: 15¢ Current NM price: $300



Batman from the '30s to the '70s © 1971 DC; cover by Carmine Infantino

Déjà Vu: *Batman from the '30s to the '70s* (Bonanza Books, 1971) *Some images are so famous in our little hobby that they're repeated over and over again, usually with different characters in the familiar poses.*

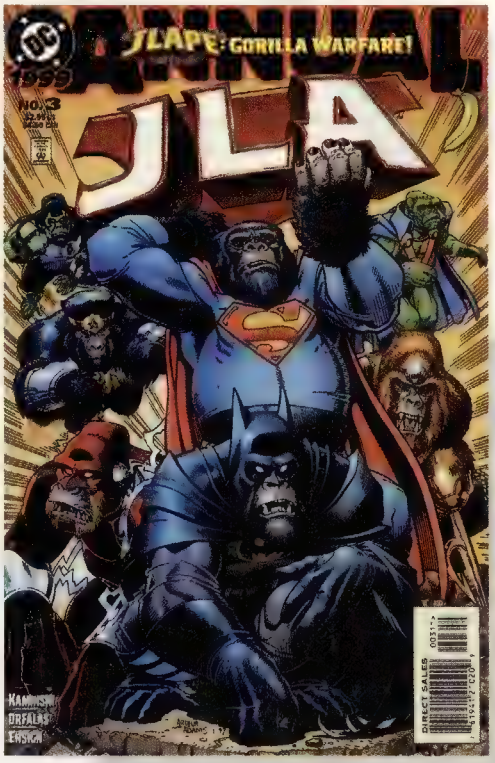
Orig. price: $10 Current NM price: $100



Superman #233 © 1971 DC; cover by Neal Adams

Hero Rampant: *Superman* #233 (Jan 71) *While it may or may not have anything to do with the story, a cover showing a hero in an iconic pose reminds you of exactly why you like him or her.*

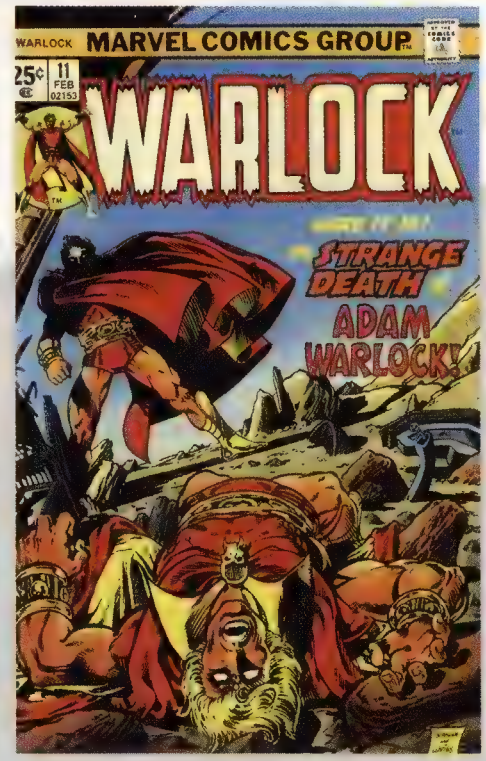
Orig. price: 15¢ Current NM price: $40



JLA Annual #3 © 1999 DC; art by Art Adams

Go Ape! (*JLA Annual* #3, 1999) *From **King Kong** (1933) to **King Kong** (2005), apes sell! Silver Age DC knew that and used 'em on covers a lot. I mean, **a lot**.*

Orig. price: $2.95 Current NM price: $4

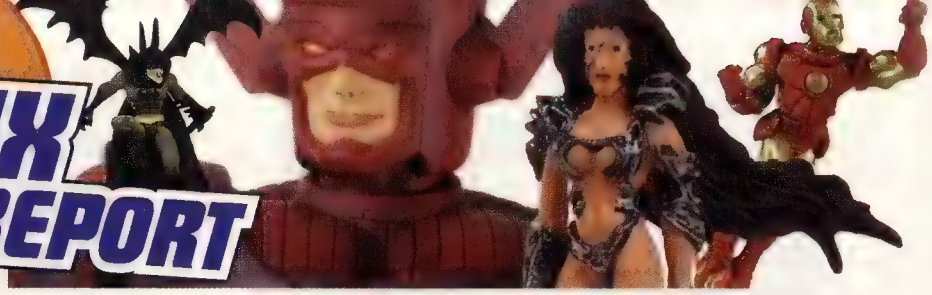


Warlock #11 © 1976 Marvel; art by Jim Starlin

Identity Crisis: *Warlock* #11 (Feb 76) *Heroes fighting doppelgängers of themselves are always good for a few newsstand sales, and almost every hero has done it at one time or another.*

Orig. price: 25¢ Current NM price: $10

HEROCLIX MARKET REPORT



by JAMES MISHLER

Marvel HeroClix: Sinister this summer!

Marvel HeroClix: Sinister hits stores in June, putting a cavalcade of corrupt criminals at players' command, including such Marvel-ous villains as **Rhino, Stilt-Man, Bullseye**, and **Trapster**. *Sinister* includes more than a dozen villains from the mighty Marvel menagerie of sinister scoundrels. *Sinister* also includes the first "special object" tokens for *Marvel HeroClix*.

Each booster pack will include four pre-painted and assembled figures, a rules sheet, and one bystander token, battlefield condition card, object card, or feat card, and will retail at $7.99. Customers who buy a ClixBrick of 12 boosters at a brick-and-mortar retail store qualify for an exclusive mail-in offer for a limited edition **Venom** figure with a unique sculpt and dial. ClixBrick buyers are also eligible to purchase *HeroClix Collector's Sets* early at a discount.

The *Marvel HeroClix: Sinister* New Guy Night event will offer an exclusive Limited Edition **Spider-Man** figure and a special, yet-to-be-announced sales incentive figure that will be available to qualified brick-and-mortar retail stores following *Sinister's* release.

Battlestar Galactica CCG demo tour

WizKids has announced a nationwide demonstration tour for its upcoming *Battlestar Galactica Collectible Card Game*. The tour will stop at more than 40 locations across the United States, beginning in March 2006 at the Science Fiction Museum and Hall of Fame in Seattle, Wash., which houses many artifacts from the original *Battlestar Galactica* television series.

"This initiative is one of the largest demo undertakings we've ever developed," said WizKids CEO Jordan Weisman. "If you're a player interested in the *Battlestar Galactica CCG*, you need to be at one of these events." Attendees will receive an exclusive card and get the first look at the card game based on the political and military intrigue of the *Battlestar Galactica* television show.

The *Battlestar Galactica CCG*, based on the current series on the Sci-Fi Channel, releases in May. An exclusive promo card, **Number Six: Woman in Red**, will be inserted in ***Scrye*** #97, on sale in May.

www.wizkidsgames.com/battlestar

WizKids announces *HorrorClix*

WizKids set to launch "wicked fun" new game

WizKids has announced its next collectible miniatures game — *HorrorClix*. "*HorrorClix* places players firmly in the action, suspense, and excitement of a horror movie," said WizKids CEO Jordan Weisman. "Players assemble teams of monsters from across the horror spectrum — including vampires, zombies, and werewolves — and then protect the innocent, eat them, or both in a delightful, gore-filled romp!" *HorrorClix* builds on the system used in *HeroClix*, with the figures being about 80% compatible — *HeroClix* players will be able to use their *HorrorClix* figures in casual play with minimal conversion, and vice versa.

HorrorClix adds plot-twist cards, victim tokens, new character cards, and an emphasis on scenario-style play as per WizKids' patented Clix system. Plot-twist cards include items and events that are directly out of horror-genre movies, such as silver bullets, sunrises, "running victim trips and twists an ankle," and so on — and some plot-twist cards are tied into specific scenarios. Victim tokens, similar to *HeroClix* bystander tokens, have various uses in different *HorrorClix* scenarios — in one scenario a player may need to protect the victims and in the next he might be able to use them for food, or even both.

Individual character cards replace the special abilities reference card found in most Clix Games. By using character cards, *HorrorClix* shifts the focus of the game from pure hack-and-slash combat to scenario- and story-based play — and by combining specific character-driven abilities from the cards with the combat dial, the game supports hundreds of tailor-made supernatural powers and abilities. The cards also flesh out each monster with flavor text and detailed explanations of each creature's capabilities. Some cards reflect a character that transforms, like the werewolf — on one side the character is merely a normal mortal; flip the card over, and he becomes a furry menace. Other double-sided cards allow players to double their fun with the same figure, with the character being a "good guy" or "bad guy" with different abilities, depending on which side of the card is used.

WizKids will run *HorrorClix* demonstrations and special events at the two biggest gaming conventions in the United States — Origins in Columbus, Ohio, in June and Gen Con in Indianapolis, Ind., in August. WizKids will also have a special *HorrorClix* surprise available at Origins and Gen Con. WizKids will continue the ClixBricks program introduced in *HeroClix* with *HorrorClix* products. The first *HorrorClix* base set will release in late summer or early fall.

www.wizkidsgames.com

Prepare for the *X-Men Danger Room*

Instead of a Sinister starter set, WizKids will release the *X-Men Danger Room Game* this June — a new, two-person X-Men-themed starter set for *Marvel HeroClix* — to tie in with the release of the *X-Men 3* movie in May. The X-Men are famous for their training facility, which has historically been as much a danger to the team as any villain.

Danger Room contains two pre-constructed teams, including six exclusive versions of X-Men figures: **Cyclops, Jean Grey, Angel, Beast, Colossus**, and **Storm**; plus two new 3-D objects; two battlefield condition cards; a Danger Room map; an updated rulebook; a new powers and abilities card; tokens; dice; and a Clix ring. *Danger Room* retails at $14.99.

www.wizkidsgames.com

COLLECTIBLE CARD GAME MARKET REPORT

by JASON GRABHER-MEYER

VS. SYSTEM REINVENTS ROOTS WITH *THE X-MEN*

After eight expansions that introduced more than 30 unique teams, Upper Deck Entertainment's Vs. System is reinventing its roots.

The game's ninth set, **The X-Men**, introduces two new teams while revisiting the Brotherhood and X-Men affiliations. The re-release of two of the game's first super-groups ensures that Marvel's flagship characters will be playable in UDE's new Silver Age format. It also allows significant expansion upon the themes introduced in the game's first set, **Marvel Origins**. Instead of just boosting both teams with a ton of new power-packed cards, UDE walked the tricky line of expanding on ground they'd already broken.

The biggest change? In a Senator Kelly-esque move, Mutant characters are now labeled as such. Not only that, characters designated as members of homo superior are also sub-divided into categories that summarize their powers. Mike Hummel, the set's lead designer, explained the change.

"I looked at the different classic power categories and started exploring how many mutation types would be correct for the game," Hummel said. "I needed to pick categories that were broad enough that each team of Mutants could reasonably have a few members with powers from that category. For example, the Speedster archetype is common in many role-playing games, but there are fewer than half a dozen named Mutant Speedsters in the Marvel universe. Looking at the options, I finally decided to combine the classic categories of the Brick and Martial Artist into what would become the Physical Mutant trait; Blasters and Energy Manipulators into the Energy Mutant trait; and Telepaths, Telekinetics, and Psychics into the Mental Mutant trait."

The result is three categories of characters that share common play themes. So not only will individuals within a team often have mechanics that bind them together, it will also be possible to build decks around individual Mutant traits as well. It not only reflects the allegiances that Mutant groups often make in the Marvel universe, it provides new layers of complexity and depth for deck builders. A lot of effects will only work for a certain Mutant trait, or they'll require the discard of an aligned trait to work, so there are plenty of reasons to use groups of Mutants with similar powers.

MARVEL® TRADING CARD GAME

Teams and Themes

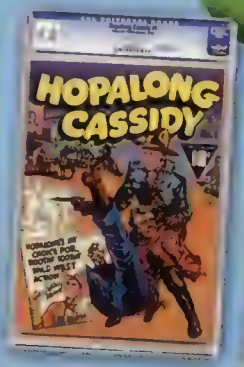
As always, each team is unique. The X-Men theme of recovery is alive and well, as this expansion introduces incentives to keep your guys around. New versions of characters like Beast and Professor X have effects that can only resolve if they are un-stunned during the recovery phase. If you use your one recovery per turn on them, you'll miss the timing to net sweet benefits like extra cards and tokens that give combat bonuses.

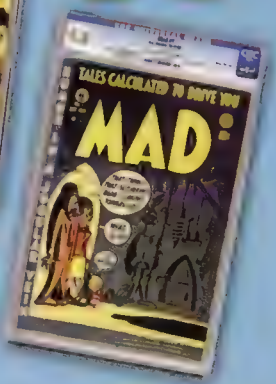
Discarding characters is also a big X-theme that's revisited. The team has more powerful effects that require a discard to activate, and they also get more card drawing to ensure access to discard fodder. There are even several cards that use your KO'd pile as a threshold, lending the theme more support!

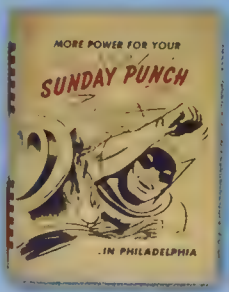
The Brotherhood has always been about raw power, and their reinvented identities are no exception. With roughly half of the team representing the Freedom Force and the other half branded Acolytes by virtue of their version names, the Brotherhood plays with two very different themes. The Big Brotherhood theme of yesteryear is back, embodied by the Acolytes, a pack of reservist characters who take the Avengers resource-row theme, then add equal parts of spite and aggression. The result is a powerful strategy that can recruit two-drops for free, churn out massive ATK bonuses,

Join us for pinbacks, original art, movie posters, political memorabilia, dolls, cap guns, and just about every comic character item that you can imagine!

OVER 200 CGC CERTIFIED COMICS!







CALL SALLY TOLL FREE AT (866) 404-9800 EXT. 443 FOR YOUR CATALOG!

DIAMOND INTERNATIONAL GALLERIES PRESENTS HAKE'S AUCTION #187

SOMETHING FOR EVERYONE!

MARCH 28-30 • ONLINE VIEWING MARCH 8

TO CONSIGN CONTACT
ALEX WINTER
WALEX@HAKES.COM
TOLL FREE (866) 404-9800
X447

www.hakes.com

HAKE'S AMERICANA & COLLECTIBLES
1966 GREENSPRING DRIVE
TIMONIUM, MARYLAND 21093
(866) 404-9800

AMERICANA & HAKES COLLECTIBLES

A DIVISION OF DIAMOND INTERNATIONAL GALLERIES

and cut off reinforcement.

The Freedom Force is comparable to The New Brotherhood. They even have a namesake ongoing plot twist that gives a one-shot power-up and provides a +1 ATK bonus to all of your Force characters. What sets them apart from other swarm decks is that they focus on dealing breakthrough. Many members have nasty effects that activate when they smack a character a little harder than necessary. Silver Sabre can double attack, and Julia Carpenter keeps her victim from readying for a turn — and those are just the tip of the iceberg. Automatic KOs, burn effects, and more all encourage aggressive play.

The Hellfire Club focuses on deception, making heavy use of the hidden area. They like to keep a single character in play at a time and can often give huge benefits to their visible representative. Think of it as X-Statix, but with backup. They also aren't above sacrificing a few pawns if it means claiming an overall advantage.

The Morlocks die. A lot. Surprisingly, that translates to a far cooler gaming experience than you'd expect. One of their strategies involves a series of characters that have remarkable ATK, often allowing a Morlock two-drop to take out any other three-drop, and so on up the line. Characters like Hemingway and Hump sacrifice DEF and reinforcement in return for enormous offensive capability. Other Morlocks use the evasion mechanic, and several have effects that trigger when they're stunned outside of combat.

Deck Tech

Here are some quick tips for aspiring deck builders for all four teams:

X-Men: No matter what kind of X-Men deck you want to build, discard effects are going to be key. **SNIKT!** is one of the best combat twists in the game, acting almost like a **Savage Beatdown** on both attack and defense. Its discard cost can feed strong new cards like **Phoenix Rising**, which will ensure that your big hitters stick around. Finally, be sure to make use of the new **Worthington Industries** location and **Cerebro**. Together they give the X-Men consistency while filling your KO'd pile for effect thresholds.

Brotherhood: No, really — those Acolytes are *mean*. Both Brotherhood groups can benefit from **Kill the Flatscans**, which allows for super-easy KOs, but the Acolytes have a wealth of ATK pumps at their disposal. **Ruins of Avalon** gives a +3 ATK bonus every turn, **Unuscione, Acolyte** shuts down popular rush decks, and **Senyaka, Acolyte** adds burn damage to the mix. The team has plenty of answers for the current metagame, so take advantage of them!

Hellfire Club: The Club is surprisingly straightforward. Just plan on having a single character visible each turn, then keep the pain coming from your hidden area. The **Hellfire Club** location and **Deadly Game** let you manage who is and who's not in the shadows, letting you turn on important effects like **Shinobi Shaw's**. Don't underestimate the little guys, either. **Hellfire Club Initiates** are perfect for sacrificing, and they can stack on the pain with **Inner Circle**. **Join the Club!** makes the team frighteningly reliable.

Morlocks: While the subterranean muties can look like a clean-cut aggressive team, approach them with finesse. **Storm, Leader of the Morlocks** hits on turn four, and her effect lets you evade without taking endurance loss. That means you can save your board presence and freely use cards like **Caliban** and **Healer**.

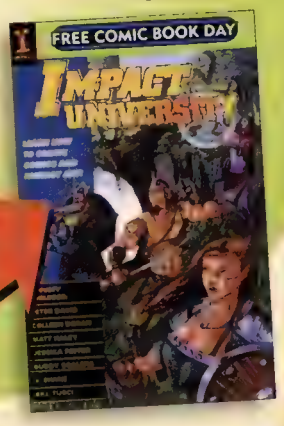
Whether you're a veteran player or new to the game, *The X-Men* expansion is going to have something to offer. With great teams and amazing single cards like **Enemy of My Enemy**, this set will make huge changes in how Vs. System is played.

Draw—And Write—with Impact

Learn how to write and draw comics from the pros!

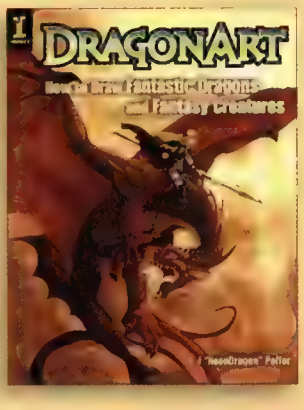
Saturday, May 6 is FREE COMIC BOOK DAY

Get your **FREE Impact University Comic Book** at participating comic book stores nationwide. Featuring work from Peter David, Colleen Doran, Buddy Scalera, J "NeonDragon" Peffer and more, this one is a keeper.

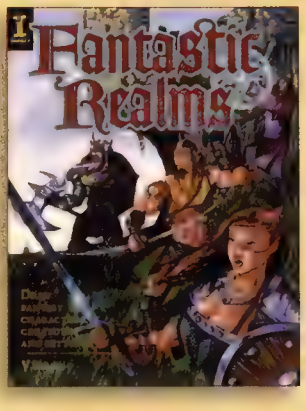


FREE

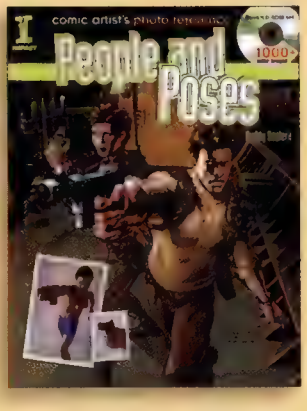
And don't miss ***Girl to Grrrl Manga: How to Draw the Hottest Shoujo Manga*** by Colleen Doran, coming in November.



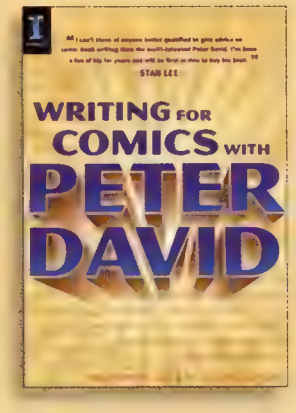
Available Now!
Learn to draw fantastic dragons—from basic shapes to claws and wings—with these simple step-by-step demos.
$19.99 • ISBN 1-58180-657-4



Available Now!
Sketch, draw and color your own fantasy characters, creatures and settings. Includes drawing templates to practice inking and coloring.
$19.99 • ISBN 1-58180-682-5



Coming in May!
The only reference photo book created specifically for comic artists. Over 1,000 images, plus demos by well-known artists.
$24.99 • ISBN 1-58180-758-9



Coming in June!
The ultimate guide for anyone who wants to write dynamic comics, from the writer of *Spider-Man, Babylon 5, Star Trek* and more.
$19.99 • ISBN 1-58180-730-9

Visit us at www.impact-books.com

Look for the Impact line at your favorite comic book store, bookstore or wherever books are sold!

Impact is an imprint of F+W Publications Inc.

fw

COMICS MARKET REPORT

Industry indicators for JANUARY 2006

BACK ISSUE MARKET

CGC (Comics Guaranty LLC) had graded
698,281 comic books
as of its **January 23** population report.

7,300 auctions
for **CGC-graded comics** received bids on **eBay** this month, closing for
$2.97 million
an average per auction of **$407**

493 auctions
for CGC-graded comics **closed with bids over $1,000.**

At any given time, eBay offered
102,000 auctions
in its comic-book category.

NEW COMIC-BOOK MARKET

Counting just its Top 300 **comic book titles**, Diamond Comic Distributors sold to comics shops approximately...
5.57 million copies
...**up 11%** from the same month last year.

If all sold, those copies were worth, at full retail, approximately...
$16.61 million
...**up 16%** from the same month last year.

Comics shop final orders for the Top 100 **new trade paperbacks** sold by Diamond were worth approximately...
$3.54 million

Combined, those products equal...
$20.15 million
...**up 16%** from the same month last year.

The total of **all comic books, trade paperbacks, and magazines** retailers bought from Diamond was approximately...
$25.56 million
...**up 10%** from the same month last year.

The **average price** of the typical comic book ordered by retailers was...
$3.21
...**up 9¢** from the same month last year.

eBay tops 1 million comic listings

In February, eBay's comics category reached a new milestone, topping 1 million listings for comics in both auctions and eBay stores. As of Feb. 21, eBay listed 1,101,005 different items in the comics category.

The actual number of auctions is not much changed from what it has been: just over 100,000. That number can be still found by clicking the "Auctions" tab. The total on the category page, however, covers everything, including the stocks of many eBay stores with inventory in the thousands. Mile High Comics is by far the largest, listing more than 200,000 items.

Tales of Wonder supports ACTOR with promotion, purchase of Lee copy

The saga of the worst-condition copy Stan Lee had CGC-graded from his personal collection continues — and has inspired yet another opportunity for comics customers to support ACTOR.

In a late December eBay auction conducted by and promoted in these pages by ***CBG*** columnist John Jackson Miller, Joe Hovorka of retail firm *TalesOfWonder.com* won the so-called "Latveria copy" of *Fantastic Four* #5. The crumbling *cause celebre* of a comic book, in 0.5 (Poor) with slight amateur restoration, closed for $682.55 after 25 bids. "There's a new foster home today for this Atrophying Trophy," Miller said, providing Hovorka with a "Certificate of Guardianship" to travel along with the copy in the future.

"I have always been a huge Stan Lee fan," Hovorka said. "The opportunity to own such a unique and fun item, especially when benefitting a good cause, was too good to pass up."

Hovorka currently keeps the copy in his office, but said that, as with the previous owner, he may take the copy on the road. "We are planning on attending some local shows in the Atlanta area (Dragon*Con) and may display it during the shows."

Miller said the "Certificate of Guardianship" lists everyone who has given a home to the copy to date, a list that begins with Lee and includes himself, Heritage's John Petty, and now, Hovorka. "It's kind of like the Order of the Protectors of the Holy Grail — if the grail is leaking and prone to mold."

Will *TalesOfWonder.com* auction the issue yet again for charity? "We have not decided our long-term plans yet — I'm still having fun just owning it! — but auctioning it for ACTOR again is something we may do," he said. "It would be great to make this somewhat of an annual event."

Hovorka said he was glad his purchase helped to support ACTOR. "ACTOR is a great way to give something back to creators that have already given so much to our industry," he said.

***TalesofWonder.com* adds ACTOR offer.** To mark the launch of his company's newly redesigned website, Hovorka said *TalesOfWonder.com* is further supporting ACTOR by giving 5% of all sales through April 15 for any order that uses the 'ACTOR' coupon code when checking out. "It will cost the customer nothing, but we will contribute 5% of a customer's total order to the organization," Hovorka said.

To redeem the coupon code, simply type the word "ACTOR" (no quotation marks and in all caps, as the code is case-sensitive) in the coupon box at checkout when placing an order at *TalesOfWonder.com*. All new customers will receive $5 off their first order of $50 or more, Hovorka said.

Founded in 2000, *TalesOfWonder.com* is a major direct-market retailer of trade paperbacks, hardcover books, and merchandise related to the comic-book industry.

Brent Frankenhoff can be reached at ***megaguide@krause.com.*** *CGC sales data is provided by Darryl Buchanan, who can be reached at* ***dbuchanan@thecomicsheet.com.***

Introducing Pedigree Comics' NEW...

"RAW to RICHES" CONSIGNMENT SERVICE!

PEDIGREE COMICS will transport your **ungraded comics and/or magazines directly to CGC headquarters** for submission. After a consultation regarding what you plan on sending us, all you'll have to do is carefully pack and ship the books to our offices... **AND YOUR WORK IS DONE!!!**

PEDIGREE makes frequent trips to CGC headquarters in Sarasota, FL (usually once every 6 weeks). Your books will be safely delivered for grading. **PEDIGREE COMICS, INC. INCURS ALL THE RISKS INVOLVING THE TRANSPORT AND DELIVERY OF YOUR COMICS AND MAGAZINES TO AND FROM CGC.**

PEDIGREE will submit your books under the **Pedigree Comics, Inc.** account in the appropriate grading service (tier) and fill out all necessary submision forms. **YOU DO NOT LAY OUT ANY OF THE GRADING COSTS IN ADVANCE.** We will deduct the grading costs (at our 20% discounted rate) from the sale of your CGC graded books on our website. **There are no hidden fees or costs!!**

PEDIGREE will pick up your books from CGC and safely transport them to our offices. **This will save you from the potential hazards and expenses of having CGC ship the books back to you!**

PEDIGREE will inventory, scan and upload your CGC comics onto the **PedigreeComics.com website** where they will be listed in the **New Arrivals Section** to be bid upon and purchased. The books will be listed under your personal account and you will receive email notification of every bid and purchase made.

PEDIGREE DOES ALL THE WORK WHILE YOU CAN RELAX AND WATCH YOUR CGC GRADED BOOKS SELL ON OUR WEBSITE. All of this for only 10% commission! You receive exactly 90% of the sale(s) price(s) of your book(s) after the deduction of the grading costs.

Your consignment check will be issued within two weeks of the respective sales

PedigreeComics.com®

Better Service and Lower Fees!

CGC Comics Guaranty, LLC
Charter Member Dealer

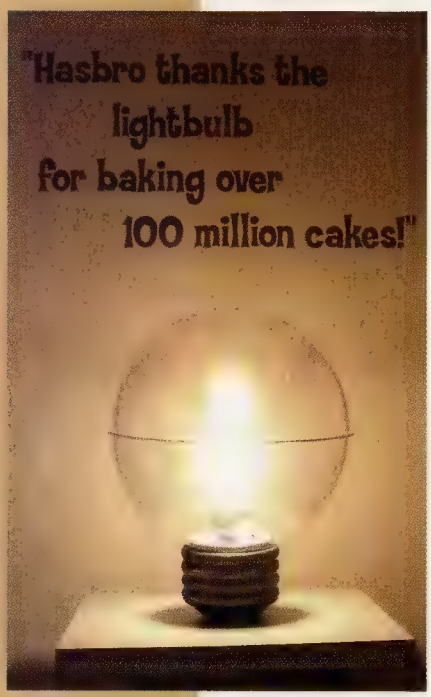
Pedigree Comics, Inc. • 12541 Equine Lane • Wellington, Florida 33414
www.PedigreeComics.com • email: DougSchmell@pedigreecomics.com
Toll Free: (877) 6-COMICS or (877) 626-6427 • Mobile: (561) 596-9111 • Fax: (561) 422-1120

Sales Reporting Partner GPAnalysis

THE END OF AN ERA

The future of collectible toys

by MARC PATTEN



The Easy Bake Oven is dead. Long live the "new and improved" Easy Bake Oven. When the PR rep at the Hasbro showroom informed me and fellow ***CBG*** columnist Heidi MacDonald during our tour at the 2006 International Toy Fair event, that the famed light bulb powering the Easy Bake Ovens for little girls for more than 40 years was to be replaced by an electric heating element, our jaws dropped. Well OK, I got a little misty, Heidi just shrugged it off — she's much tougher than me. Change is the way of the world. Evolve or die, as the saying goes. This was yet another year where sales of action figure sales dropped throughout the industry and it made me ponder just where the collectible toy market was heading.

Some might take the above title to mean doom and gloom for the always-exciting toy industry, but evolution is a natural part of any new business. You just hope that when the market settles into stability you're one of the companies left standing tall.

Since the mid-1990s, the action figure and statue and bust markets have exploded. Beginning about 10 years ago, dozens of new companies formed that catered to the collector and a new industry was born. It took years for the major mass-market-oriented companies to finally get the hint that the collector market, (i.e. not kids aged 4 to 10) wanted more three-dimensional representations of their favorite characters from TV, movies, and of course, comic books.

To meet the ensuing demand, many of the new companies released all manner of figural representations of little-known comic characters, and cult licenses from old SF or adventure TV and movie properties. While companies have come and gone from the small indy companies like Lightning Comics/Skybolt Toyz to

Dozen to dig for

Zombies are on the loose and they're taking over! *Marvel Zombies* that is. Robert Kirkman has taken his fan following from his hit *Walking Dead* series and brought them en masse to the Marvel universe. Even the zombies' first appearance in *Ultimate Fantastic Four* #21 is stirring up some heat. Plus the Hulk smashes into two slots this month, while DC has fans drooling in anticipation as the DC universe jumps OYL this month (that's one year later, for you folks not paying attention).

1. *Marvel Zombies* #1. How gross is a decaying, flesh-eating Spider-Man? Very. Rumors persist that the zombies will continue their crossover from the Ultimate universe to wreak havoc in the good ol' regular Marvel universe. Brrr. Undead Spidey still creepin' me out. Dec 05. Cover: $2.99 Current prices: $20, 2nd Print Spidey Variant: $7

2. *X-Men: Deadly Genesis* #1. Still the king of the X-heap, at least until Joss and John's *Astonishing X-Men* starts again. Nov 05. Cover: $2.99 Current prices: Silvestri Cover (Reg.) $8, Quesada Variant $12, Hairsine 2nd Print $5

3. *Infinite Crisis* #1-4 (tie). The #1 comic on the sales charts four straight months in a row, this series has not left fans wanting. Now that #3 and #4 have sold out with second prints on the way, look for the back-issue heat to grow. Dec 05–Apr 06. Cover: $3.95 Current prices: #1-4 $5 each, RRP Sketch Cover $500

4. *Friendly Neighborhood Spider-Man* #1 / "The Other" Parts 1-9 Variant Covers(tie). While demand has indeed slowed as "The Other" winds down, *Friendly* is on everyone's must buy list making the first print of this issue a gotta-have. Oct 05. Cover: $2.99 Current prices: 1st print $10, "The Other" variants — Parts 1-9 $4 each

5. *All Star Superman* #1. The ultimate classic Man of Steel

mid-sized endeavors like Moore Action Collectibles, others have grown and evolved like DC Direct and Sideshow Toys.

Recently, however, things have not been so rosy for the small to mid-sized independent companies. The Musicland Group, which owned more than 850 retail stores under the chain names, Media Play, Suncoast Video, Sam Goody, and others, has been in a downward spiral for quite some time and it's taking some of our industry players with it into the abyss.

As reported online, the Musicland troubles began more than two years ago. First, previous owner, electronics retailer Best Buy, sold the company in mid-2003. Then the new owners announced the closing of all 61 of its Media Play stores effective January 2006. Besides CDs and DVDs, Media Play also sold books, graphic novels, videogames, and a ton of action figures and related collectibles.

January continued to be a horrible month for the company, as Musicland then asked its creditors if they could defer payments on 40% to 50% of any money owed for three years, receiving either a promissory note or preferred stock in return. This was the straw that broke the camel's back.

Not only did the smaller toy companies count on chains like Musicland to order new lines which essentially make production runs large enough to ensure that the product was profitable, but now they weren't getting paid for past product. A hundred grand here and there and suddenly the pins started falling over.

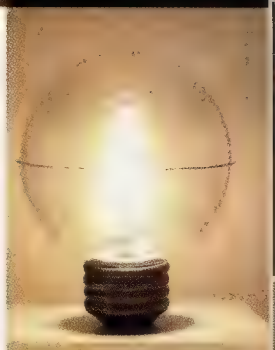
Their story ends (for now) with the announcement that the company has also exited the manga category by returning all of its inventory to book distributor Ingram, and finally, filing for Chapter 11 bankruptcy, to attempt to reorganize.

To link the worlds of comics and toys further, comics companies like Tokyopop and Viz lost not only manga sales to Musicland, but anime video sales as well. And now for the *really* bad news.

Palisades Toys, makers of Muppets, *Army of Darkness*, *Adult Swim*, *Invader Zim*, and loads of other toys and 3-D replicas, has ceased operations and sold most of its assets to Limited by CAS, an affiliate of collectible prop manufacturer CAS Iberia (they made the ultra cool life-sized Iron Man helmet and Thor hammer). Other small companies like SOTA Toys (producers of the popular Street Fighter and *Charmed* TV show figures) and SEG Toys (they made toys based on the Jennifer Garner *Alias* TV series) are also rumored to be in financial straits due to money owed and the market for collectible figurine products shrinking.

Yes that's what I said, shrinking. Like the comics market of the 1990s, occasionally with every boom, there is a bust. And you know what? It sucks, plain and simple. The world of action figure collecting has shifted, and like the plethora of comics released in the '90s, consumers only have so much money to spend, so something has to give.

Drawing another parallel to the comics biz, today's readers are starting to find their wallets being squeezed. With so many great comics coming out of Marvel and DC, sales on independent titles have suffered. It's much more difficult for a new title to get noticed on the comic shop racks from any publisher now. Diamond Comic Distributors has even begun imposing new minimum sales requirements for comics it agrees to carry, so that new titles have an even greater barrier to finding an audience. The bottom line: orders falling short of Diamond's minimums won't be honored.



The world of action figure collecting has shifted, and like the plethora of comics released in the '90s, consumers only have so much money to spend, so something has to give.

story blends Silver Age love with modern wit. Too bad it can't come out monthly. Jan 06. Cover: $2.99 Current prices: Regular cover $4, Neal Adams variant $16

6. *Ultimate Fantastic Four* #21-23 (tie). Zombie mania starts here as writer Mark Millar fooled us into thinking the crossover of the decade was about to occur. He has the last laugh though, as prices on the first three issues of this storyline are going through the roof. Aug 05–Oct 06. Cover: $2.99 Current prices: #21 $5, #22 $8, #23 $5

7. *Ultimate Wolverine vs. Hulk* #1. This is what Hulk fans want, ripping and rending from limb to limb — literally. Top-notch writing and stellar art make this the best mini-series from the Ultimate universe in a long time. Jan 06. Cover: $2.99 Current prices: $5, 1:50 Retailer Edition $65

8. *Incredible Hulk* #92. Hulk smash U.S. military — fans laugh, Hulk exiled in space and smash alien military — fans cry when issue sells out fast. Hulk laugh last. Feb 06. Cover: $2.99 Current price: $7

9. *Wolverine* #36. Funny how getting your memory back makes the prices of your comics go up and up and up. Maybe it's the angrier Wolvie gets, the more the price goes up, yeah that's it. Nov 05. Cover: $2.99 Current prices: $5, Quesada variant $12

10. *JSA Classified* #1. She's slowing down a smidge, but still holding on tight. Power Girl fans are still looking for copies of this issue, but no first prints to be had. Sep 05. Cover: $2.95 Current prices: Adam Hughes cover $22, Amanda Conner cover $16, 2nd print Hughes sketch cover $8

11. *X-Factor* Vol. 2 #1. Continuing his Marvel streak, Peter David becomes exclusive to Marvel for three years, and fans can't wait to see what he's got cooking next. Jan 05. Cover: $2.99 Current prices: $6 2nd print $4

12. *JLA* #119. Superboy Prime is bad-ass! With his retro goody goody speak and his too strong for his own good, this boy of steel is as psychotic as can be. Now he's a mass-killer, but despite what happened in *IC* #4, don't count out the crazy teen yet. Dec 05. Cover: $2.50 Current price: $7

Special Thanks to: Larry Doherty from Larry's Comics in Lowell, Mass., and Jon Newman from Ultimate Comics in Durham, N.C., for supplying key market info this month.

DC Direct and Toy Biz have listened to the fans, producing such upcoming figures as a Supergirl (above) based on Michael Turner's version of the character and a classic Green Goblin on his goblin glider for the Marvel Legends line (below).

How does this affect you? It means that variety and selection may be a thing of the past for some stores as they gravitate to selling products from only the major publishers. Heck, I know of more than one store that has all but stopped ordering most Dark Horse and Image comics for the racks and will only order untried titles that are pre-ordered by customers.

The same thing is happening in the toy world. The major toy lines that are made with care and high quality using well known licenses will continue to thrive. The good news is that most toy companies are finally operating their businesses with a close eye on the collectors that support them. After so many years, even the large companies like Hasbro, Mattel, Jakks, and Toy Biz have finally realized that a brand with no current mass media buzz from a current TV show or motion picture can have legs and continue to thrive through the collector and hobby market. Assortments of Star Wars or Marvel and DC toys can survive and bring smaller but steady profit margins even if the masses aren't as interested.

Other companies have learned to adapt and search out new markets. Do you think McFarlane Toys would still be around if it only produced toys when there was a new Spawn movie or animated show? McFarlane has carved out quite a niche for itself. When Hasbro dropped the licenses for its action-less Starting Line Up sports figures, McFarlane jumped on it. He knew that the collectors would keep this market alive even in unexciting sports years. The company stopped spending its money on a multitude of hit or miss licensed opportunities like Shrek (hit) and Ultima Online (miss), and concentrated on collector-oriented brands like Conan and its upcoming Simpsons line.

Dark Horse started similarly to the rest of its peers making action figures of characters it published, like Ghost. Years later and the company realized that it was smarter to get into other areas of collectibles that most companies weren't touching. The company is now a mini powerhouse in the gift market with huge lines of playing cards, note cards, and stationery, plus vinyl figurines, retro "syroco" style mini statues and mini PVC figures. It has done well creating strategic partnerships with foreign companies to import products normally not released in the United States, like Kotobukiya's Star Wars vinyl figure kits. Plus, it distributes statues, busts, and other products from Gentile Giant, a major industry leader in the sculpting arena.

The biggest small player of today in the collectible figure market is undisputedly DC Direct. It officially jumped into the action figure market in 1998, but has been producing high quality statues and posters since the early 1990s. What makes this division of DC different, is that it more often than not give the fans exactly what they want. Each year the quality of its products surpasses itself, to where it can finally go toe to toe with much larger companies. And unlike the Hasbros and Mattels of the world, it has no problem showing perfect attention to detail ensuring that the look of each toy is exactly how the original artist put it on paper. The only drawback is that while the rest of the collectible toy market has scaled back with the number of releases, DC is still releasing one assortment per month, perhaps a bit more than its audience can handle. Thus giving fans the tough choice of picking which toys to buy instead of being able to afford to collect them all.

Even Toy Biz (now Marvel Toys) has realized that despite its success in the collector market with its super-articulated Marvel Legends and other lines based on its classic library of characters, that may not last forever. So it sold the master toy rights to Hasbro including all of its upcoming movies for the next few years. It may have realized that it was a smarter and safer business model to sell the license to its characters to someone else and let them take the risks of making movie-themed toys that can sink or swim quickly with no guarantees of success.

Sadly, like the Easy Bake Oven light bulb, change is inevitable. As in comics, the only companies that survive the fallout may be the largest players and those that decided to be different; Like Sideshow Toys, which stopped producing $9.99 action figures and went upscale with high end 12" and 18" dolls with amazing detail, plus deluxe statues, and other prop replicas, or NECA which offers some of the highest quality detailed collector toys on the market that you can actually play with. Even Diamond Select Toys has an advantage by having an owner with deep pockets, plus a built in distribution arm with access to many channels smaller companies may not.

Let's hope the next 10 years sees the cream rise to the top in collectible toys without breaking our wallets in the process. And for gosh sake's DC, the fans need an Ambush Bug and Cheeks the Toy Wonder action figure set, like yesterday. So get moving!

MARC PATTEN owns Heroes In Action (**www.heroesinaction.com**), a mail-order and convention-based company specializing in comics and toys from the 1960s to today. E-mail Marc at **HeroesInAction@aol.com** or call him at (203) 820-4447. For more pictures and news from Toy Fair, turn to Page 30.

CBG Xtra .com

THE ONLINE MEETING PLACE FOR COMICS' LONGEST RUNNING FAN COMMUNITY!

NOW OPEN!

Comics fans have enjoyed the ***CBG*** experience since 1971. Now, you can continue the comics conversation — at the first discussion board designed and maintained by the ***CBG*** editors! Visit us online at *www.cbgxtra.com!*

Including exclusive online content from many ***CBG*** contributors!

MAGGIE! MAGGIE! MAGGIE!

Never before seen online! ***CBG*** Editor **Maggie Thompson** answers all your comics questions!

TONY'S OTHER ONLINE TIPS!

Check every week for a T.O.O.T. from **Tony Isabella** — a weekly review exclusive to **cbgxtra.com!**

- **News, bulletins,** and **shipping updates!** Bookmark our front page for just the headlines — or the forum page, inside!
- Find out about **exciting new products** from the publishers of ***CBG!*** And provide your suggestions for future products!

CAPTAIN ON THE BRIDGE!

Talk with **Andrew "Captain Comics" Smith** — and check out weekly "Blasts From the Past" from his archives!

LONGBOX SOAPBOX!

Visit **John Jackson Miller**'s **Longbox Manifesto** forum for more discussion — and articles from the past!

- Subscribers, view your ***CBG*** issues in PDF form and manage your account!
- Talk with ***CBG*** and other **comics experts!** Enjoy **civil discussions** without flame wars!

ASK MR. SILVER AGE!

Chat with **Craig Shutt** about the comics of old — and check out classic **"Mr. Silver Age"** columns!

...and more! Check out forums for **Beau Smith, William Insignares, George Hagenauer, Marc Patten,** and our writers on media and pricing! Plus many online reviews, including classics from **Don Thompson**!

Plus, visit the *CBG* KNOWLEDGE BASE for comics answers !

- The full list of comics creators' birthdays
- Complete list of winners of ***CBG*** Fan Awards since the beginning
- Sales figures for comics as they're calculated
- Timelines of events from comics history
- Our ***CBG*** glossary of comics terminology
- An online index of ***CBG***'s past reviews (a start, anyway!)
- Plus answers to many frequently asked questions about the comics hobby. Be sure to suggest ***CBGXtra.com*** to anyone learning about the field!

Join the discussion at...

ww.cbgxtra.com

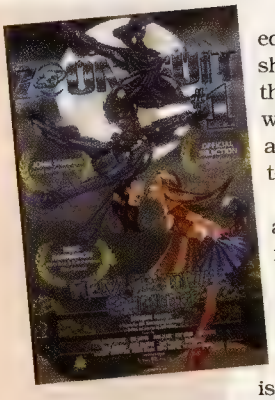
Don't forget to sign up for our e-mail newsletter! It's free!

Heavy promotion in place for new comics series

Zoom Suit

raises the bar on variant collecting

by **WILLIAM INSIGNARES**



Zoom Suit the comic is based on the animated short film of the same name that has been shown to more than 500,000 viewers at more than 60 film festivals in recent months. It has won many accolades from fans and critics alike, earning it numerous awards in film contests throughout the U.S.

Zoom Suit is the story of an armored suit of alien origin that is lost by the military and found by an average boy. This all-ages humor book is being heavily promoted by Superverse Productions, its parent company, with numerous promotions and giveaways. For months leading up to the release of the first issue in April, fans have had access to free promotional trading cards, contests, and special limited edition comics via the company website. Retailers have been given the red carpet treatment. From numerous press releases to help build sales momentum to posters, trading cards, ashcan editions, and free limited edition comics, any and all promotional material needed was available. As an additional incentive, retailers were enticed with an astonishing discount on the first issue and different tier limited-edition variants available at no charge depending on the increments of the book ordered. These will be very scarce and rare books with covers by some prominent artists that have worked on armored super-hero titles before. There are a total of eight covers for *Zoom Suit* #1. Below is the breakdown.

Among the variant editions of* Zoom Suit *are the Film Festival Edition (above) and the Armored Legends Bart Sears cover (below).

Zoom Suit #1 ships in equal quantities with three different covers:

Cover A by Bill Tucci — Saturday Evening Post (aka "The Kiss").
Cover B by Billy Dallas Patton — I Can Fly
Cover C by Bob Layton — The Suit Doesn't Fit!

There are four retailer incentive variants:

Armored Legends Bob Layton is a 1:10 Variant
Armored Legends Bart Sears is a 1:20 Variant
Armored Legends Gene Colan is a 1:25 Variant
Armored Legends Jim Starlin is a 1:50 Variant

Last but not least is the super-rare, "can't touch it," Film Festival Edition, that was only made available for friends, family, and folks that helped out with the project way back when.

I recently spoke with John Taddeo, the creator and writer of *Zoom Suit*, and asked him: "Now that you have seen *Zoom Suit* #1, did it meet or exceed you and your staff's expectations?"

John responded very enthusiastically: "Blew away our expectations! A few times in the office at around three in the morning we would ask, 'Why are we doing this?' When we saw the finished product, our question was answered. It's a very special book. It's clearly made by people with an intense love for comics. You can't work that hard and put that much energy in to something unless you love it."

I had a chance to read an advance copy of the first issue and was very impressed. The book has a nice weight to it and lays flat in your hands for easier reading. The issue features a heavy cardstock cover. MetalFX technology was used throughout the book, a high-end metallic ink process usually reserved for high-end projects. Inside are beautifully rendered, glossy pages that are very appealing to the eyes. A well thought-out masterpiece, that will raise the bar in what you would come to expect a finished product to look like from an independent comic-book company.

The comic book is also interactive. Look for hidden codes inside the book. A reader can decipher a phone number, which, when called, will take them on an alien conspiracy across the Internet. Every cover has a unique code. Fans can input the code into the Superverse website or at participating stores to see if they have won a limited-edition comic. For these and other exciting challenges or for additional information visit *www.superverse.com*.

Comics specialist **WILLIAM INSIGNARES** runs **DemolitionComics.com** in Tampa, Fla., which he bills as "The world's first multi-lingual international comics super store." He can be contacted at (813) 832-2692.

WEB DIRECTORY

ANIME & MANGA

Bandai Entertainment
www.bandai-ent.com
One of the premier companies leading the way for Japanese Animation in the U.S. Mobile Suit Gundam Series, Vision of Escaflowne and Cowboy Bebop.

AUCTIONS

All Star Auctions
www.allstarauctions.net
All Star Auctions is committed to offering the absolute finest collectibles. We are proud to be the #1 source of original comic art and related material, dedicated exclusively to the field. We have been leaders in the field for over 25 years: Our business is comic character collectibles!

Heritage Comics Auctions
www.heritagecomics.com
Public auctions at major conventions & the Internet. E-mail: Auctions@HeritageComics.com for consignment/subscription information.

MastroNet Incorporated
www.mastronet.com
Premier catalogs 5 times a year. E-mail: Bmarren@mastronet.com for consignments.

BACK ISSUE COMICS

A & S Comics and Cards
www.ascomics.com
ascomics@aol.com
Thousands of back issues, inventory constantly growing, discounts available, strict grading, satisfaction guaranteed. Want lists accepted.

Colossus Comics
www.colossuscomics.com
Modern back issues, CGC 9.8 subscriptions & preorders, eBay store, auctions and more. Overstreet Advisor/ trusted service.

The Comic Vendor
www.comicvendor.com
The world's fastest comic book Web site. The real price of a book in seconds. 48 years as a comic book retailer. Multiple grades of most issues. Millions of comics in stock right now. New issues at discounts and free shipping worldwide. Nick Scotto, 310-850-1800. Cell 9-9 daily. Email: info@comicvendor.com

The Comics Club, Inc.
www.comicsclub.com
Fast, reliable and secure online shopping for back issues, TPB's, toys, RPG's, board games, card games and more.

Demolition Comics
www.demolitioncomics.com
Save 20% off everything every day! Over 1,300 trades in stock. Hot newer back issues and variants. Subscription service available. Largest selection of comic posters and variants on the Web!

G-Mart Comic Book Store
www.g-mart.com
Buy current and back issues online. Advance orders from Previews save 35% off new comics.

Impulse Creations
www.impulsecreations.net
20-30% off all new comics. Deep discounts on back issues. Free shipping available!

Lone Star Comics
www.mycomicshop.com
117,000 different comics, largest selection in the world. 106,000 comics on buying list at www.webuycomics.com

Mile High Comics
www.milehighcomics.com
Over eight million back issues online: Marvel, DC, Dark Horse, Image, lots of independents.

Westfield Comics
www.westfieldcomics.com
Now offering a large selection of back issues.

CARTOONISTS

Dan Parent
www.danparent.com
Comics and art for sale, freelance illustration, cool links and good old-fashioned FUN!

CERTIFICATION

Comics Guaranty, LLC
www.CGCcomics.com
Give your books the advantage of certification, accurate grading, and state-of-the-art protection.

COMIC STATUES

Best Comics Hobby Center
www.bestcomics.net
Buy, Sell, Trade! Direct Distributors of Bowen Designs, Hard Hero statues, DC Direct, Marvel Select, Real Studios, & Master Replicas. Contact Tommy Best at tommybest@aol.com

DISTRIBUTORS

Diamond Comic Distributors/Previews
www.diamondcomics.com
Previews editorial online, weekly updated shipping lists, The Toy Chest, Video Vault, and more!

GOLD & SILVER AGE COMICS

Alexander's Collectors Items
David T. Alexander
www.cultureandthrills.com
World's largest variety. Massive Web site. 15,000 items with images and descriptions. Over 120,000 Golden, Silver, & Bronze Age Comics available. 25,000 Pulp Magazines, Original Art, Movie Posters & Magazines, CGC Graded Comics. New additions to our Web site almost daily. Send us your want list. We are always buying. OVER 35 YEARS OF SERVICE. 100,000+ MAIL ORDERS.

Best Comics Hobby Center
www.bestcomics.com
Buy, Sell, Trade! Thousands of back issues in stock. Call or e-mail us your list of wants & needs. Contact Tommy Best at tommybest@aol.com

Esquire Comics.com
www.esquirecomics.com
Investment/high grade and key issues of Platinum, Golden, Atom and Silver Age comics from 1930 - 1963

Gary Dolgoff Comics
www.garydolgoffcomics.com
Over 800,000 comics 40s-2000s! Superhero (DC, Marvel, Fawcett, Dell & Gold Key, etc.) TV & Movie, Funny, Western, War, Romance, etc. Our strict grading saves you 25%-50% (over others grading). Buying & Selling Comics. Poor To Mint - No collection too large! 413-529-0326

Metropolis Collectibles, Inc.
www.metropoliscomics.com
Largest comic book dealer in the world. Over 100,000 Gold, Silver & Bronze Age comics for sale, large selection of CGC graded comics, computerized want list service, search engine, monthly feature & market report.

Terry's Comics
www.terryscomics.com
Very large selection of Golden Age through Bronze Age comics, comic magazines, pulps and fanzines.

Harley Yee Rare Comics
www.harleyyeecomics.com
Buying and selling Golden Age, Silver Age, Bronze Age CGC comic books. Over 30,000 comic books on our Web site at www.harleyyeecomics.com

INSURANCE

Collectibles Insurance Agency
www.collectinsure.com
Insurance for your comics and over 100 other types of collectibles. Online collector or dealer quotes.

ONLINE RETAILERS

Illustrated-Books.com
www.illustrated-books.com
Books-Games-Collectibles. Advanced preview orders comics & trade paper backs 35% off.

Visioncomix
www.visioncomix.com
20%-40% off all products. Free Shipping on all orders over $30.00.

Westfield Comics
www.westfieldcomics.com
Serving collectors for over 20 years. Serving collectors online since 1994.

ORIGINAL ART

Norm Breyfogle
www.normbreyfogle.com
The newly-designed, radically upgraded, official Norm Breyfogle Web site is now online!

PRICE GUIDES

Comicspriceguide.com
www.comicspriceguide.com
The Internet's premiere comic price guide. Comprehensive collection tracking. Buy and sell comics commission free.

SUBSCRIPTION SERVICES

M & M Comic Service
www.mmcomics.com
New comics up to 50% off. Statues & busts up to 30% off. 21 years in business.

SUPPLIES

Bill Cole Enterprises
www.bcemylar.com
Specializing in Archival comic book supplies. We can supply Mylar sleeves in just about any size. E-mail: sales@bcemylar.com

To place your ad in the Internet Directory, please include your name, address, city, state, zip, phone, web address, category and a 15 word (or less) description all for $276.00 for 12 consecutive issues (address and phone will not appear in listing). Mail to: Comics Buyer's Guide, 700 E. State St., Iola, WI 54990 or call 715-445-2214.

All Star Superman #1

In this issue, Superman's origin is retold (an "S" is added to a word that forever changes how you'll look at a character); he travels to the sun to save an exploratory team; then receives unhappy news, while Luthor achieves his heart's desire and Los Lane gets the surprise of her life.

DC
WRITER:
GRANT MORRISON
ARTIST:
FRANK QUITELY
COLOR • 40 PGS.
$2.99

Those are only the bullet points; as usual with anything written by Grant Morrison, there's never less than a flurry of outré ideas, but clearly he and Frank Quitely understand that Superman is the main attraction. And they've produced one who is worthy of the name.

Quitely's art isn't just as good as always; he seems to have taken one of those quantum leaps truly fine artists periodically make. If he had a weak spot before, it was his overly chiseled, heavily lined faces, especially female ones. (Even those who were supposed to be sex bombs sometimes looked more like weathered desert rats.) But here he's given readers both a remarkably evocative and authentic version of Superman and a Lois who's worthy of his attention.

★★★½ — **S.A. Bennett**

www.dccomics.com

RetroView

All-American Western

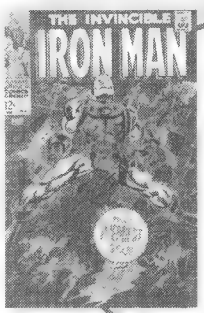
Reviewed by Michelle Nolan

When the debut of young artist Alex Toth's compelling rendition of Johnny Thunder knocked DC icon Green Lantern off the cover of *All-American Comics* with #100 (Aug 48), it presaged the title's conversion to a Western with #103. Super-heroes were on a steady decline, but Westerns were going strong in all forms of pop culture. While three of DC's "Big Eight" monthly anthology titles hung on with iconic heroes — *Action*, *Adventure*, and *Detective* — *All-American* was the second to be converted, more than two years after *More Fun Comics* switched to humor.

All-American Western ™ DC

COST TO OWN THE ORIGINALS IN NM: $4,300

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
Action Comics			
DC, 1938			
0	3		
1	330000		
➥1st Superman			
1/Ashcan	20000		
2	29250		
3	19000		
4-5	10600		
6	15400		
7	15500		
8-9	6650		
10	8200		
11-12	4150		
13	6175		
14	3825		
15	6175		
16	3125		
17	4350		
18	3825		
19	4050		
20	3825		
21-22	2600		
23	7300		
➥1st Luthor			
24-25	2475		
26	2060		
27-30	1700		
31-32	2600		
33	7300		
➥1st Mr. America			
34-35	2475		
36	2060		
37-40	1700		
41	1050		
42	2600		
➥1st Vigilante			
43-46	980		
47	1300		
➥1st Luthor cover			
48-52	980		
53	850		
54-60	710		
61-63	630		
64	750		
65-70	630		
71-75	580		
76	580		843
77-99	580		
100	600		
101	1200		
➥A-Bomb cover			
102-103	525		
104	525		1275
105-126	525		
127	600		
128-141	525		
142	525		1900
143-146	525		
147	525		1347
148-150	525		
151-157	480		
158	750		
➥Superman origin			
159-161	450		
162	500		2314
163-180	385		
181-201	340		
202-220	290		
221-240	240		
241	250		
242	1200		
➥1st Brainiac			
243-251	185		
252	1200		
➥1st Supergirl			
253	425		
254	325		
255	225		
256-261	100		
262	90		
263	100		
264-266	80		
267	650		2604
➥1st Colossal Boy			
268-270	80		
271-275	65		
276	125		
➥Legion app			
277-284	60		
285	100		
➥Legion app			
286-294	60		
295	90		373
296	65		253
297	90		369
298-299	60		
300-313	50		
314	50		211
315-316	50		
317-324	40		
325	50		192
326-333	40		
334	60		
335-338	40		
339	70		288
340-341	40		
342	40		157
343-346	40		
347	50		
348-353	40		
354	40		70
355-357	40		
358	40	▽	129
359	40		167
360-361	40		
362	40		168
363	30		130
364-368	30		
369	30		139
370-373	30		
374-383	20		
384	20		80
385	20		
386	20		75
387	20		
388	25		108
389	20		
390	20		80
391-393	20		
394	20		77
395-398	20		
399	20		67
400	40		157
401	17	△	68
402	17		
403	17		58
404	17		69
405	17		71
406	17		
407	15		67
408	20		91
409	15		68
410	13		55
411	13		56
412	12		55
413	12		51
414-415	12		
416	11		44
417	11		37
418	11		43
419	14		56
420	11		
421	11		56
422	11		
423	10		38
424	10		35
425	19		77
426	10		45
427	8		34
428-430	8		
431	8		29
432	8		28
433	8		25
434-436	8		
437	29		103
➥Giant-size issue			
438-439	8		
440	25		
➥1st Greli Green Arrow			
441	12		
442	8		
443	26		106
➥Giant-size issue			
444-447	7		
448	7		28
449	7		46
450	7		27
451-454	7		
455-465	6		
466	7	△	29
467-470	5		
471	5		14
472	5		
473	5		20
474-484	5		
485	8		34
486-499	5		
500	5		22
501-503	5		
504-509	4		
510	4		16
511-543	4		
544	4		14
545-566	3		
567-597	2		
598	15		12
➥1st Checkmate			
599	2		5
600	5		17
601	2		6
602-659	2		
660	3		
661	2		
662	4		15
663-682	2		
683	3		
684	3		12
685-687	2		
687/Collector's	3		
688-695	2		
695/Variant	3		
696-699	2		
700	3		
700/Platinum	5		
701-769	2		
770	4		
771-774	2		
775	5		18
775/2nd	4		
776-799	2		
800	4		
801-810	2		
811	5		
812	8		
812/2nd	2		
813	4		
814-817	3		
818	4		
819-825	3		
826	5		
➥Inf. Crisis tie			
827-828	3		
829	6		
829/Variant	3		
830	4		
831-836	3		
1000000	1		
Ann 1	4		
Ann 2-6	3		
Ann 7	4		
Ann 8	3		
Ann 9	4		
Adventure Comics			
DC, 1938			
32	2800		
33-35	1450		
36-39	1275		
40	36000		
➥1st Sandman			
41	4700		
42	5500		
43	3200		
44	5500		
45	2800		
46-47	4200		
48	22000		
➥1st Hourman			
49-50	1950		
51	2630		
➥Sandman cover			
52	1600		
➥1st Kirk Manhunter			
53-59	1450		
60	2500		
61	10750		
➥1st Starman			
62-65	1300		
66	1800		
67-68	1300		
69	1650		
70-71	1275		
72	13200		
➥1st Kirby Sandman			
73	11500		
➥1st Kirby Manhunter			
74	1500		3875
75-80	1500		
81-91	925		
92-94	700		
95	700		2203
96	700		1890
97-99	700		
100	800		3150
101-102	700		
103	2400		
➥Super-heroes start			
104	850		
105	525		1500
106	525		
107	525		2013
108-110	525		
111	450		
112	450		1083
113-120	450		
121-126	390		
127	450		
128	400		
129-130	375		
131-140	340		
141	340		1206
142-149	340		
150-151	425		
152	310		
153	425		
154	310		
155	425		
156	310		
157	425		
158	310		
159	425		
160	310		
161	425		
162	310		
163	425		
164-169	310		
170-180	255		
181-199	235		
200	350		
201-209	260		
210	2400		
➥1st Krypto			
211-220	200		
221-246	170		
247	4400		
➥1st Legion			
248-255	130		



△ #1

THE INVINCIBLE IRON MAN

Shellhead solo

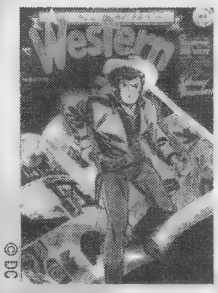
After getting his start in *Tales of Suspense* #39 (Mar 63) — an anthology title he later shared with Captain America until Cap took over its numbering — Iron Man earned his own ongoing series in 1968. His origin was retold in the first issue.

Image © 1968 Marvel

	1st Demolisher		Fights Unicorn						Fights Hulk robot	Fights Mandarin
	1	2	3	4	5	6	7	8	9	10
	MAY 68	JUN 68	JUL 68	AUG 68	SEP 68	OCT 68	NOV 68	DEC 68	JAN 69	FEB 69
NM Price	$250	$60	$60	$60	$55	$50	$50	$40	$90	$42

THE BOTTOM LINE

All-American Western #103 ★★★★



© DC

DC
Nov 1948
Writer: Uncredited
Pencils: Alex Toth, Joe Kubert
Inks: Toth, Kubert
Cover: Toth

"The City without Guns!" • 12 pp.

Elementary-school teacher John Tane (aka Johnny Thunder) and his fabulous horse Lightning help his father regain the sheriff's job in Mesa City from a corrupt replacement.

"Leave this work fer th' women, John! Yore my son! A Tane!" Sexism aside, the byplay between father and son makes for an engaging story. Alex Toth's art is some of the best.

"Ambush at Eagle Pass!" (Overland Coach) • 8 pp.

"Sing a Song of Six-Guns!" (Minstrel Maverick) • 8 pp.

"Attack on Fort Desolation!" (Foley of the Fighting 5th) • 8 pp.

Next CGC copy: 9.2 **Then 10¢ Now $375**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
256	525	
257-259	125	
260	500	
➥Aquaman origin		
261-266	80	
267	740	
➥2nd Legion		
268	80	
269	225	
➥1st Aqualad		
270	80	
271	225	
➥Lex Luthor origin		
272-274	65	
275	145	
276-277	65	
278	65	272
279-280	65	
281	60	
282	95	
283	100	
284	60	
285-286	110	
287-289	60	
290	100	
291-292	45	
293	100	
294	90	
➥1st Mon-El Legion		
295-298	45	
299	55	
300	200	
➥Legion		
301	70	
302-305	55	
306-323	45	
324-339	40	
340	45	179
341-345	40	
346	60	298
347-349	40	
350	40	165
351	50	228
➥1st White Witch		
352	50	210
353-355	35	
356	30	
357	60	430
358-366	30	
367-372	25	
373	22	
374	30	146
375-377	22	
378	45	190
379-380	22	
381	60	231
➥Supergirl starts		
382-385	22	
386	22	76
387	22	62
388-389	22	
390	30	120
391	22	66
392-400	22	
401-402	21	
403	50	264
404	20	57
405	20	
406	20	80
407-414	20	
415	20	87
416	18	
417	13	
418	13	50
419	13	46
420	13	57
421	13	49
422-425	13	
426	13	42
427	13	
428	28	107
➥1st Black Orchid		
429	15	
430	15	35
431	28	104
➥Aparo Spectre		
432	15 ▽	57
433	15	48
434	12	40
435	12	48
436	10	44
437	10	36
438	10	60
439	10	41
440	10	58
441	10	
442-447	6	
448	5	20
449	5	
450	5	19
451-452	5	
453	5	18
454	5	15
455-458	5	
459	4	32
460	4	
461	6	
462	7	
463-479	4	
480-503	3	

Adventures of Superman
DC, 1987

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
0	3	
424	3	10
425	4	
426	3	
427-462	2	
463	3	
464-465	2	
466	3	
467-479	2	
480	3	
481-495	2	
496-498	3	
499	5	22
500	3	12
500/Collector's	4	
500/Silver	10	22
501-505	2	
505/Variant	3	
506-549	2	
550	4	
551-595	2	
596	2	6
597-599	2	
600	4	
601-623	2	
624	5	
625	4	
625/2nd	3	
626	2	
627-635	3	
636	5	
➥Identity Crisis tie		
637	4	
638	3	
639	5	
640-641	4	
642	6	
643	12	
644-648	3	
1000000	2	
Ann 1	4	
Ann 2-6	3	
Ann 7	4	
Ann 8	3	
Ann 9	4	

All-American Comics
DC, 1939

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	5700	
2	2000	
3	1400	
4-5	1250	
6-7	980	
8	1800	
9-10	950	
11	1025	
12-15	950	
16	72000	
➥1st Green Lantern		
17	15600	
➥2nd Green Lantern		
18	8800	
19	13800	
➥1st Atom		
20	4850	
21-23	2000	
24	2200	
➥1st Mid-Nite, Sargon		
25	8300	
➥Dr. Mid-Nite origin		
26	3000	
➥Sargon origin		
27	3500	
28-30	1250	
31-40	1040	
41-50	785	
51-60	675	
61	4400	
➥1st Solomon Grundy		
62-69	600	
70	600	1437
71-88	550	
89	1200	
➥1st Harlequin		
90	775	
91-99	525	
100	850	
101	1000	
➥Scarce		
102	1650	
➥Scarce		

All Star Batman and Robin, The Boy Wonder
DC, 2005

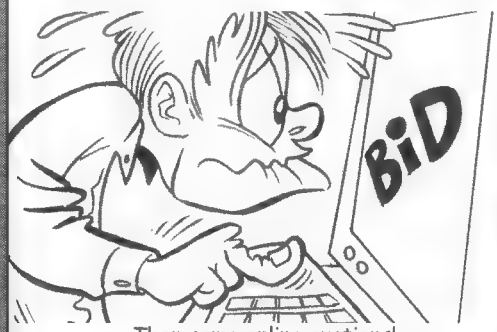
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1/Batman	5	21
1/Robin	5	
1/RRP	150	
2/Miller-2/Lee	4	
3	3	

All-Star Comics
DC, 1940

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	10000	
2	3500	
3	25000	
➥1st JSA		
4	3000	
5	2800	
➥1st Hawkgirl		
6-7	1800	
8	16000	
➥1st Wonder Woman		
9-11	1600	
12-15	1400	
16-17	1200	
18	1200	3750
19-25	1200	
26-31	900	
32	900	2925
33	1800	
➥Grundy appearance		
34-35	900	
36	1300	
➥Batmn, Supes app		
37	900	
38	975	4125
➥Black Canary starts		
39-49	900	
50	975	
➥Frazetta art		
51-55	900	
56	900	3625
57	1200	
➥25-year hiatus starts		
58	12	73
➥1st Power Girl		
59-61	6	
62	8	35

The Basics

In the old days, price guides had to depend solely on reports from dealers. Their pricing information wasn't current, but it didn't have to be.



Then came online auctions!

Fortunately, *CBG* is here to help -- with the only price guide based on **hundreds of thousands** of online auction results. Here's how it works!

For every comic book that's been successfully auctioned online **more than once** and is graded 9.4 (NM) by *CGC*, we print the average of the **last 25** closed auctions for it in our **shaded column**. If you **don't** see a price, the comic book has yet to be sold more than once in *CGC* 9.4. These are prices for *CGC* slabbed comics, but they help in figuring out the unslabbed prices.

With *CBG*, you can base your buying decisions on the world's largest database of past comics sales.

Whether you're at a store, a convention, or online, now you can buy with confidence!

Fights Mandarin | 1st Janice Cord | Fights Controller | Fights Night Phantom | Fights Unicorn | Goes to 15¢ | 1st Madam Masque | Origin of Madam Masque | Fights Lucifer | Tony quits as Iron Man | Janice Cord dies | Fights Minotaur | Fights Sub-Mariner

	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	MAR 69	APR 69	MAY 69	JUN 69	JUL 69	AUG 69	SEP 69	OCT 69	NOV 69	DEC 69	JAN 70	FEB 70	MAR 70	APR 70	MAY 70
MM Price	$35	$35	$27	$27	$27	$27	$27	$25	$25	$25	$20	$20	$20	$20	$20

PRICE GUIDE KEY:
OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM
Fine (F) is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

Bumperboy Loses His Marbles!

ADHOUSE
WRITER:
DEBBIE HUEY
ARTIST:
DEBBIE HUEY
B/W • 96 Pgs.
$7.95

The publisher calls this an all-ages book, but it can't seem to decide whether it truly *is* all-ages or just for kids: a difference some creators don't seem to grasp. Debbie Huey is one of them. While her story has a cute kind of charm, it wanders back and forth between being something that adults would truly enjoy or simply read to their children.

Bumperboy is a marbles player extraordinaire, who — guess what? — loses his marbles before the big tournament. Literally, that is, not figuratively, although Huey makes that joke repeatedly. Which is symptomatic of this book's weakness; youngsters likely won't get the joke, and adults have heard the cliché too many times to find it funny. And there's no message being sent to the kids, and no discernable plot for anyone else. Bumperboy finds his marbles, and, well, the tournament goes on. Then the tournament ends. The end. Woof.

This would have been better had its aim been consistent.

★★ **— Jim Johnson**

www.bumperboy.net
ISBN 0-9766610-0-4

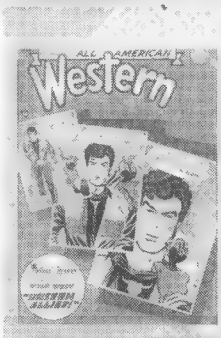
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
All-Star Comics		
CONTINUED		
63	6	
64	7	29
65	7	30
66	8	17
67-68	6	
69	10	42
70-73	6	
74	8	33
All-Star Superman		
DC, 2006		
1	4	
2	3	
All-Star Western		
DC, 1970		
1	30	
2-3	15	
4-5	14	
6	9	45
7-9	9	
10 ➥1st Jonah Hex	260	1028
11	75	236
Alpha Flight		
MARVEL, 1983		
1 ➥1st Marrina, Puck	5	19
2	4	
3	4	17
4-10	4	
11-12	3	
13	3	11
14-19	3	
20-24	2	
25-27	1	
28	3	
29-32	2	
33 ➥Wolverine appears	6	23
34	3	
35-45	2	
46	3	
47 ➥1st Jim Lee at Marvel	4	
48-53	2	
54	3	
55-56	2	
57-74	1	
75-105	2	
106 ➥Northstar outed	3	
107-130	2	
Ann 1	4	
Ann 2	1	
Special 1	3	
Amazing Adult Fantasy		
MARVEL, 1961		
7	600	
8	475	
9-13	425	
14	525	
Amazing Adventures		
MARVEL, 1970		
1	30 ▽	97
2	20	
3	20	64
4	14 ▽	39
5	14	63
6	20	70
7	14	53
8	22	83
9-10	20	
11 ➥1st blue Beast	175 △	645
12	30	124
13	30	118
14	25 ▽	86
15	20	79
16	20 △	106
17	20	65
18	14	64
19-25	5	
26-28	4	
29	5	23
30	3	14
31	3	16
32	3	11
33-36	3	
36/30¢	20	
37	8	41
37/30¢	20	
38	3	
39	3	19
Amazing Fantasy		
MARVEL, 1962		
15 ➥1st Spider-Man	32000	
16-18	5	
Amazing Fantasy		
MARVEL, 2004		
1	4	
2-14	3	
15	4	
16	3	
Amazing Spider-Man		
MARVEL, 1963		
-1	3	
1 ➥1st Chameleon	27000	
1/Golden	200 △	588
2 ➥1st Vulture	3400	
3 ➥1st Dr. Octopus	4600	16303
4 ➥1st Sandman	2300	10050
5 ➥Dr Doom app	2500	9678
6 ➥1st Lizard	1650	6787
7	1100	4375
8	800	2904
9 ➥1st Electro	1025	4271
10	990	3875
11	1900	5774
12	825	3215
13 ➥1st Mysterio	1200	5058
14 ➥1st Green Goblin	2050	7901
15 ➥1st Kraven	1800	7801
16	800	3241
17 ➥2nd Green Goblin	800	3156
18	510	2141
19	460	1837
20	510	2275
21	510	1915
22	425	1702
23	510	2350
24	500	2041
25	500	
26	550	2250
27	500	1771
28	450	3871
29	240	976
30	240	893
31	325	1491
32	175	734
33	140 ▲	588
34	240	927
35	225	927
36	225	941
37	250	979
38	195	824
39 ➥1st Romita Spidey	350	1610
40 ➥Goblin origin	375 △	1336
41 ➥1st Rhino	300	1245
42 ➥1st view of MJ	185	768
43	120 △	644
44	175	713
45	115	501
46 ➥1st Shocker	250	806
47	105	435
48	120	499
49	125	532
50 ➥Spidey quits	625	2895
51	200 △	845
52	150	638
53	105 △	419
54	110	471
55	110	488
56	90	375
57	80 ▽	354
58	100	415
59	70	329
60	105	496
61	72	303
62	75	298
63 ➥vs. both Vultures	160 △	701
64	60 ▲	255
65	55	247
66	80	341
67 ➥1st Randy	60	256
68	60	256
69	75	323
70	70	329
71	70	310
72	85	366
73	50	249
74	80	330
75	65	300
76	65	307
77	65 △	326
78	70	323
79	60	256
80	60	
81	55	245
82	50	270
83	50	255
84	55	254
85	55	236
86	60	577
87	75	338
88	60 △	248
89	70	319
90	75	336
91	50	205
92	62	271
93	80 ▽	383
94	65 ▽	274
95	52	239
96	85	333
97	72 ▽	280
98	80	324
99	60	256
100	100 ▲▲	403
101	130 ▲	589
102 ➥Morbius origin	105	438
103	50	194
104	90	346
105	25 ▽	110
106	40	165
107	27	117
108	27	114
109	30	126
110	30	122
111	34	137
112	30 ▲	132
113	35	142
114	50 ▽	219
115	33 ▽	137
116	22	97
117	25	91
118	22 △	105
119 ➥vs Hulk	50	193
120 ➥vs Hulk	50 △	188
121 ➥Gwen Stacy dies	150 ▽	560
122 ➥Green Goblin dies	150 ▽	546
123	35	145
124	42	184
125	30 ▽	145
126	18 ▽	79
127	25	98
128	20 ▽	93
129 ➥1st Punisher	225 ▽	762
129/Ace	6	
130	20	96
131 ➥Uncle Doc Ock	25	95
132	22	86
133	16 ▽	76
134 ➥2nd Punisher	28 △	123
135	45	200
136 ➥Harry as Goblin II	60	237
137	25	112
138	15 △	57
139	19	75
140	17	71
141	15 △	65
142	18 ▽	70
143	15	65
144	17 △	68
145	15 △	63
146	15	56
147	14	58
148	25	108
149 ➥Spider-clone dies	27	130
150	16	79
151	24	113
152	11	45
153	10	40
154	10 ▽	36
155	12	53
155/30¢	20	
156	12 ▽	50
156/30¢	20	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

RETROVIEW
All-American Western #104 ★★★½



DC
Dec 1948
Writer: Uncredited
Pencils: Alex Toth, Kubert
Inks: Toth, Kubert
Cover: Toth

"Unseen Allies!" • 10 pp.
John Tane is kidnapped by Raze Ruin's outlaw gang — but his alter ego, Johnny Thunder, defeats the gang leader without his guns.

The sheriff sums up a compelling tale nicely, telling Johnny Thunder what his son John Tane told him: "... He said words can be mightier 'n' bullets — 'n' you just proved it!"

"Laredo Land Rush!" (Overland Coach) • 8 pp.

"The Gold Dust Trail!" (Minstrel Maverick) • 8 pp.

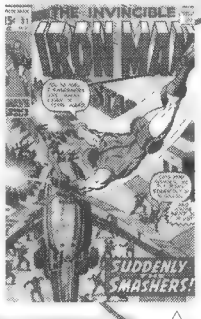
"The Mysterious Marauder!" (Foley of the Fighting 5th) • 8 pp.

"Stairless Skyscrapers" • 2 text pp.

CBG ©

CGC copies

Then 10¢ NOW $265



△ #31

THE INVINCIBLE IRON MAN

With friends like these ...

Introduced in *Iron Man* #31 (Nov 70), Kevin O'Brien later became The New Guardsman, donning a suit of Tony Stark-designed armor. He also filled in for Shellhead on occasion. The original Guardsman died in *Iron Man* #46 (May 72).

Image © 1970 Marvel

	1st Firebrand	Fights Controller				1st Kevin O'Brien	Fights Mechanoid	1st Spymaster		Nick Fury, Daredevil appear
	26	27	28	29	30	31	32	33	34	35
	JUN 70	JUL 70	AUG 70	SEP 70	OCT 70	NOV 70	DEC 70	JAN 71	FEB 71	MAR 71
NM Price	$20	$20	$20	$20	$20	$15	$15	$15	$15	$15

THE BOTTOM LINE

All-American Western #105 ★★½

"Hidden Guns!" • 10 pp.

Johnny Thunder avenges the death of a decent man caught in a clothes-conscious gambler's trap when he finds a way to put the baddie into "the smartest lookin' stripes y'ever did see!"

One of the weaker Johnny Thunder stories, it still concludes with an original twist, as Johnny foils a neat trick by the villain: "th' armpit holster gun trick!"

"East Meets West!" (Overland Coach) • 8 pp.

"Barn Dance" (Minstrel Maverick) • 8 pp.

"King of Los Valley!" (Foley of the Fighting 5th) • 8 pp.

DC
Jan 1940
Writer: Uncredited
Pencils: Alex Toth, Joe Kubert
Inks: Toth, Kubert
Cover: Toth

3rd OFF copy: **9.2** **Then 10¢ NOW $225**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
157	12	48
157/30¢	40	208
158	10	30
158/30¢	20	
159	11	39
➥vs. Doc Ock		
159/30¢	20	201
160	9	36
161	12	49
162	11 △	50
163	10	42
164	12 △	50
165	9	34
166	9	35
167	7 △	29
168	7 ▽	26
169	10	39
169/35¢	15	
170	7 ▽	32
170/35¢	15	
171	7 ▽	27
171/35¢	15	
172	8 ▽	37
172/35¢	15	
173	18	75
173/35¢	25	75
174	10	41
175	10 ▽	36
176	12	57
177	12	41
178	11 ▽	42
➥1st Hamilton Goblin		
179	11	45
180	11	49
181	9	32
182	8	31
183	7	27
184	8	37
185	7	26
186	8	31
187	8	37
188	7	34
189	6 ▽	29
190	7 ▽	29
191	6 △	27
192	6 ▽	26
193	6	25
194	21 ▽	77
➥1st Black Cat		
195	10	39
196	6	23
197	6	26
198	6	26
199	7	26
200	10 △	38
201	9 ▽	36
202	7	29
203	6	22
204	8	28
205	6 △	24
206	6 ▽	22
207	5 ▽	22
208	6	25
209	6 ▽	25
210	6	25
211	6	25
212	5	21
213	5	22
214	5 △	18
215	5 △	22
216	5 ▽	19
217	5 △	20
218	5 ▽	19
219	6 ▽	22
220	6	27
221	4	
222	4 △	19
223	5	22
224	4	19
225	4	16
226	7	25
227	6 ▽	23
228	4	21
229	11	33
230	6	23
231	6	23
232	6 ▽	22
233	4	15
234	6 ▽	18
235	4	19
236	5 ▽	19
237	5	18
238	22 ▽	85
➥1st Hobgoblin		
239	10 ▽	37
240	5 ▽	18
241	4	17
242	5	
243	6 ▽	23
244	5	24
245	5	21
246	4	13
247	4	18
248	4 △	23
249	5	22
250	6	26
251	6 ▽	23
252	10 ▲	44
➥1st black costume		
253	5	20
254	5 ▽	18
255	4	16
256	4	16
257	4	16
258	4	15
259	5 ▽	19
260	5 △	19
261	5	22
262	5	19
263	5 ▽	20
264	4	15
265	4	17
266	3	13
267	3	12
268	4	15
269	4	
270	4 △	19
271	5	19
272	4	11
273	4	
274	5	18
275	5	21
276	5	20
277	4	14
278	4	16
279	4	18
280	5	22
281	5	19
282	5	22
283	5	19
284	5	19
285	6	20
286	4	16
287	5	
288	6	22
289	6	21
290	5	21
291	5	18
292	5	21
293	5	22
294	6	20
295	6	25
296	5	19
297	6	23
298	12 △	44
➥McFarlane starts		
299	9	29
➥Venom cameo		
300	35 ▲	137
➥1st Venom		
301	6	22
302	4	17
303	5 ▽	19
304	4	15
305	4	15
306	4	17
307	4	16
308	5	16

Fights Ramrod — Fights White Dragon — White Dragon dies — Fights Slasher — Goes to 25¢ — Drops to 20¢ — Guardsman dies — Origin retold — Fights Firebrand — Fights Adaptoid

	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
	APR 71	MAY 71	JUN 71	JUL 71	AUG 71	SEP 71	OCT 71	NOV 71	JAN 72	MAR 72	MAY 72	JUN 72	JUL 72	AUG 72	SEP 72
NM Price	$15	$15	$15	$15	$15	$12	$12	$35	$12	$15	$15	$35	$12	$12	$12

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

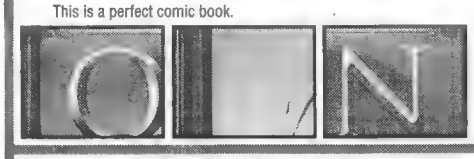
Do-It-Yourself Grading

While **CGC** keeps its grading standards private, these are the **traditional** condition definitions...

Mint

Abbreviated: **M**

This is a perfect comic book.



The term for this grade is the same one used for **CGC's 10.0 grade.**

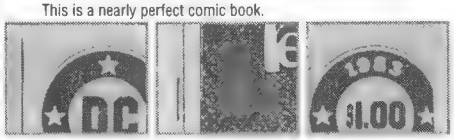
Its cover has full luster, with edges sharp and pages like new. There are no signs of wear or aging. It is not imperfectly printed or off-center.

Occasionally referred to as "Gem Mint," a term used by sportscard dealers.

Near Mint

Abbreviated: **NM**

This is a nearly perfect comic book.



The term for this grade is the same one used for **CGC's 9.4 grade.**

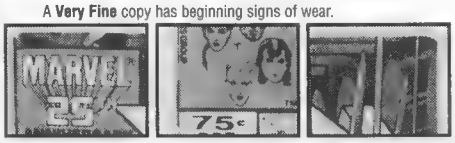
Its cover shows barely perceptible signs of wear.

Its spine is tight, and its cover has only minor loss of luster and only minor printing defects. Some discoloration is acceptable in older comics — as are signs of aging.

Very Fine

Abbreviated: **VF**

A **Very Fine** copy has beginning signs of wear.



The term for this grade is the same one used for **CGC's 8.0 grade.**

There can be slight creases and wrinkles at the staples, but it is a flat, clean issue with definite signs of being read a few times.

There is some loss of the original gloss, but it is in general an attractive comic book.

Fine

Abbreviated: **F, Fn**

A **Fine** comic book is a good-looking copy . at first glance.

The term for this grade is the same one used for **CGC's 6.0 grade.**

This comic book's cover is worn but flat and clean with no defacement. There is usually no writing on the cover or tape repair.

Stress lines around the staples and more rounded corners are permitted.

Very Good

Abbreviated: **VG**

A **Very Good** comic book is well-read and has some problems.

The term for this grade is the same one used for **CGC's 4.0 grade.**

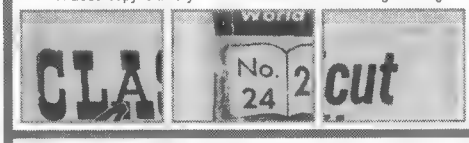
Most of the original gloss is gone. There are minor markings, discoloration, and/or heavier stress lines around the staples and spine.

The cover may have minor tears and/or corner creases, and spine-rolling is generally permissible.

Good

Abbreviated: **G, Gd**

A **Good** copy is a very worn comic book with nothing missing.



The term for this grade is the same one used for **CGC's 2.0 grade.**

Creases, minor tears, rolled spine, and cover flaking are generally permissible in this grade.

Older Golden Age comic books often come in this condition.

Fair

Abbreviated: **FA, Fr.**

A **Fair** copy has multiple problems but is structurally intact.

The term for this grade is the same one used for **CGC's 1.0 grade.**

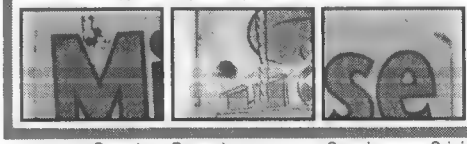
Copies may have a soiled, slightly damaged cover, a badly rolled spine, cover flaking, corners gone, and tears.

Tape may be present and is always considered a defect.

Poor

Abbreviated: **P, Pr**

A **Poor** copy is damaged and generally unsuitable for collecting.



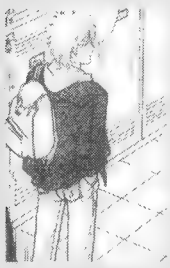
The term for this grade is the same one used for **CGC's 0.5 grade.**

While the copy may still contain some readable stories, major defects get in the way.

Copies may be in the process of disintegrating and may do so with even light handling.

Cipher Vol. 1

Anise goes to high school with former child star Siva and accidentally stumbles on his secret: Every other day, he switches places with his twin brother, Cipher, so one can attend classes while the other works as an actor. The three make a wager: If, in two weeks, she can tell them apart, she has to keep quiet — but, if she wins, they'll explain why they're doing it.



DC/CMX
WRITER:
MINAKO NARITA
ARTIST:
MINAKO NARITA
B/W • 192 Pgs.
$9.99

Naturally, with no explanation, her dad allows the painfully naive Anise to move into the pretty boys' apartment in a bad neighborhood so she can spend more time discerning which twin is which. She professes only a desire to make friends with Siva/Cipher, who find her annoying, but you can almost see their hearts fluttering in this "historical" fairy tale. (The back-cover copy claims it takes place in modern New York City, but, from the musical references and Anise's knickknacks, it obviously takes place in the '80s.)

Although girlie beyond all reason and staggeringly unrealistic, it's also well told and not without its charms, including attractive characters and art.

★★★ **— S.A. Bennett**

www.cmxmanga.com
ISBN: 1-40120-802-9

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Amazing Spider-Man CONTINUED		
309	4	14
310	5	19
311	5	18
312	5	21
313	5	18
314	4	17
315	5	18
316	5 ▽	22
317	6 △	21
318	6	20
319	5	18
320	3	12
321	4	16
322	5	18
323	3	12
324	5	17
325	4	14
326	4	14
327	4	14
328	5 ▽	18
329	4	16
330	3	
331	3	11
332	3	
333	3	12
334	3	12
335-343	3	
344	4	14
➥1st Cletus Kassidy		
345	3	
346	3	14
347	3	15
348-352	2	
353	2	9
354	3	17
355-357	2	
358	6	20
359	2	
360	3	11
361	6 ▽	21
➥1st Carnage		
362	25	64
➥2nd Carnage		
363	4	16
364	3	
365	4 △	17
366-369	2	
370	3	
371-373	2	
374	3	
375	5	16
376	4	
377	3	
378	4	
379	5	20
380	3	
381	4	16
382	3	15
383-384	3	
385	3	14
386-388	3	
388/Variant	2	
389-394	3	
394/Variant	4	
395-399	3	
400	5	21
➥no overlay		
400/Gray	6	27
➥gray overlay		
400/White	30	21
➥white overlay		
401-432	2	
432/Variant	5	
433-441	2	
500	5	18
501	4	
502	3	
503-509	2	
509/DirCut	7	
➥Director's Cut		
510	4	
511	3	
512	5	
513	3	
514-520	2	
521-527	3	
Aim Giveaway 1	4	
Aim Giveaway 2	2	
Ann 1	700	
➥1st Sinister Six		
Ann 2	550 △	2366
Ann 3	140	594
Ann 4	90 ▽	336
Ann 5	75	281
Ann 6	35	128
Ann 7	35	139
Ann 8	22	88
Ann 9	22	87
Ann 10	8 ▽	29
Ann 11	8	29
Ann 12	8 ▽	32
Ann 13	7	20
Ann 14	6	26
Ann 15	7	25
Ann 16	5	18
Ann 17-18	4	
Ann 19	4	17
Ann 20-21	4	
Ann 21/Direc	5	21
➥Spidey marries		
Ann 22	5	20
Ann 23-25	3	
Ann 26	4	15
Ann 27-28	3	
Ann 1996	4	
Ann 1997	3	
Ashcan 1	1	
Amazing Spider-Man MARVEL, 1999		
1	7	29
1/DF Romita	12	
1/DF Lee	35	
1/DF	5	29
1/Authentix	8	
1/Sunburst	18	24
2	3	
3-11	2	
12	3	
13-17	2	
18-19	3	
20	5	
21-24	2	
25	3	
25/Speckle	4	
26-29	2	
30	5	18
➥Straczynski starts		
31	3	10
32	4	15
33	4	
34	5	
35	4	19
36	9 ▽	33
36/DF	20	93
➥9/11 issue		
37	3	12
38	3	11
39	3	12
40	2	
41	4	14
42	3	
43	3	13
44-49	2	
50	6	19
51-55	2	
56	2	9
57-58	3	
Ann '99-'00	4	
Ann '01	3	
Aquaman DC, 1962		
1	900	
2	275	
3	150	570
4-5	150	
6-10	90	
11	125	
➥1st Mera		
12-17	75	
18	90	
➥Weds Mera		
19-20	60	
21	60	183
22	60	
23	60	238
24	60	
25	60	179
26-28	60	
29	75 ▽	194
➥1st Ocean Master		
30	50	219
31	45	171
32	50	
33	45	
34	45	120
35-36	40	
37	40	151
38	40	177
39	40	
40	40	160
41	40	148
42-43	30	
44-45	25	
46	25	90
47	40	234
48-49	25	
50	75	195
51	50 △	175
52	40 △	167
53-55	20	
56	20	77
57	20	33
58	20	
59-60	10	
61	10	27
62	10	
63	10	29
Astonishing Tales MARVEL, 1970		
1	40 ▽	127
2	20	56
3	20	47
4	20	54
5	20	65
6	12	38
7	15	53
8	15	55
9	10	34
10	20	73
11	10	37
12	30	121
➥Man-Thing story		
13	10	36
14	10	
15	10	30
16	10	34
17-18	10	
19	10	20
20	10	
21	25	102
22	10	
23	15	54
24	10	34
25	25 ▲	106
➥1st Deathlok		
26	10	38
27	7	24
28	7 △	22
29	7 ▽	21
30	5	23
31	5	
32	5	18
33	10	39
34	6	25
35	7	18
➥Low distribution		
35/30¢	20	
36	10	29
➥Low distribution		
36/30¢	20	
Astonishing X-Men MARVEL, 2004		
1	8	34
➥Whedon starts		
1/Cassaday	45	36
1/Del Otto	12	22
1/DirCut	5	16
1/DF	8	
2	16	
3	4	
4	8	
4/Variant	25 ▽	27
➥Colossus cover		
5	8	
6	5	
7	4	
8-10	3	
10/Variant	5	
11-12	3	
Astro Boy GOLD KEY, 1965		
1	265	1128
Atom DC, 1962		
1	750	
2	300	
3	225	
4-5	175	
6	125	
7	250	
➥Hawkman app.		
8	125	
9	90	
10-12	85	
13	85	288
14	95	359
➥Hawkman app.		
15	85	
16-17	45	
18	50	208
19	45	
20	60	261

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.

△ #55

THE INVINCIBLE IRON MAN

A batch of firsts

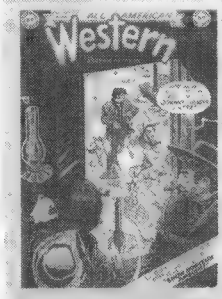
When Thanos gained sudden popularity in the early 1990s with the "Infinity ..." series (*Infinity Gauntlet, Infinity Crusade, Infinity War*), *Iron Man* #55, which contained the villain's first appearance, surged in price. It featured other first appearances, as well.

image © 1973 Marvel

1st Black Lama | 1st Moondragon | 1st Thanos, Drax, Starfox | 1st Fangor | Fights Mandarin

THE BOTTOM LINE	51	52	53	54	55	56	57	58	59	60
	OCT 72	NOV 72	DEC 72	JAN 73	FEB 73	MAR 73	APR 73	MAY 73	JUN 73	JUL 73
NM Price	$17	$10	$10	$16	$110	$15	$15	$15	$15	$15

RETROVIEW
All-American Western #106 ★★★



"Snow Mountain Ambush!" • 10 pp.
A giant snowball isn't enough for the Tam boys to defeat Johnny Thunder when he sets out to rescue his kidnapped father.

Early in the story, Black Lightning takes center stage with Alex Toth's portrayal of a breathtaking horse-and-rider leap through a window. Black Lightning is then made a "special deputy."

"The Vanishing Coach!" (Overland Coach) • 8 pp.

"The Badmen of Bashful Gulch!" (Minstrel Maverick) • 8 pp.

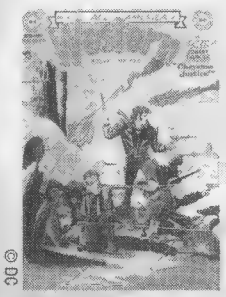
"Prairie Fury!" (Foley of the Fighting 5th) • 8 pp.

DC
Mar 1949
Writer: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover: Toth

© DC

Next CBG copy 9.0 Then 10¢ NOW $225

All-American Western #107 ★★★★



"Cheyenne Justice!" • 12 pp.

A baby in a saddlebag on a horse shot with a war arrow plunges Johnny Thunder into action to save the infant's parents from death at the hands of a Cheyenne renegade.

One of the best of the Johnny Thunder epics, this beautifully drawn tale teaches a lesson of tolerance, as Johnny battles mob bigotry to prevent an unfair attack on an entire tribe.

"A Crown for Tony Barrett!" (Overland Coach) • 8 pp.

"The Case of the Rustled Mule!" (Minstrel Maverick) • 8 pp.

"The Long Arrow" (Foley of the Fighting 5th) • 8 pp.

DC
May 1949
Writer: Uncredited
Pencils: Alex Toth, Joe Kubert
Inks: Toth, Kubert
Cover: Toth

Last CGC copy: **9.8** Then: 10c NOW **$225**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
21-23	35	
24	40	167
25	50	202
26-28	35	
29	100	428
30	55	244
31	48	185
32	35	
33	40	178
34	35	137
35	35	
36-37	45	
38	30	
Special 1-2	3	

Atom and Hawkman
DC, 1968

39-41	30	
42	35	130
43-45	30	

Avengers
MARVEL, 1963

0	3	
1	4200	14875
➥1st Avengers		
1.5	3	
2	935	3367
3	750	2728
4	1450	5442
➥Cap. America joins		
4/Golden	40	170
5	350	
6	390	1384
7	460	1642
8	275	1026
9	225	
➥1st Wonder Man		
10	180	658
➥1st Hercules		
11	275	1019
➥Spider-Man app.		
12	115	437
13	150	610
14	150	528
15	100	376
16	125	
17	115	422
18	100	386
19	150	533
20	80	298
21	70 △	270
22	70	271
23	75 △	297
24	70 ▽	142
25	95	416
26	65	188
27	70	263
28-29	50	
30	50	193
31	43	
32	37	144
33	50	169
34	55	235
35	50	188
36	35	115
37	40	159
38	43	
39	40	156
40	40	155
41	40	149
42	50	163
43	45	171
44	40	140
45	50	185
46	30	128
47	37	142
48	37	158
49	32	145
50	30 △	129
51	40	156
52	41 ▽	167
53	60	229
➥X-Men app.		
54	30	127
55	30	120
56	50 ▽	199
57	110	511
➥1st Vision		
58	65 △	235
59	40	183
60	40 ▽	153
61	30	122
62	30	132
63	30	128
64	30	114
65	30	107
66	30	126
67	45	184
68	27	133
69	30	141
70	30	150
71	50	202
➥1st Invaders		
72	30	111
73	30	117
74	25	95
75	25	102
76	25	101
77	20	80
78	25	105
79	23	83
80	23	
81	23	89
82	26	116
83	36	139
➥1st Valkyrie		
84	23	
85	25	106
86	25	100
87	40	164
88	25	103
89	20	122
90	22	90
91	22	89
92	26 ▲	127
93	120	476
➥Double-size		
94	35	138
95	38	153
96	35 ▽	141
97	26	113
98	26	71
99	30	148
100	55	222
➥Knight gets sword		
101	18	
102	16	70
103	40	158
➥Sentinels		
104	20	74
105	18	
106	17	70
107	20 ▽	65
108	12	52
109	18	
110	25	121
111	22 ▽	83
112	25	86
113	11	53
114	15	64
115	13	60
116	27	117
➥Defenders War		
117	20	79
118	24	95
119	15	62
120	14	52
121	10	41
122	13	48
123	9	38
124	12 ▽	47
125	20	77
126	18	50
127	12	51
128	12	36
129	12	
130	15	61
131	12	49
132	10	36
133	8	32
134	10 ▽	35
135	10	39
136	8 △	31
137	8	30
138	7 △	30
139	7	24
140	7	31
141	10	45
142	8	33
143	8	38
144	8	37
145	8	35
146	10	47
146/30¢	20	
147	7	29
147/30¢	20	
148	12	48
148/30¢	18	72
149	6	24
149/30¢	15	
150	7	30
150/30¢	15	
151	7 ▽	26
152	6 △	26
153	6 △	25
154-155	6	
156	9	36
157	6	23
158	8	32
159	8	32
160	6	
160/35¢	15	
161	7	29
161/35¢	15	
162	8	29
162/35¢	15	
163	7	28
163/35¢	15	
164	6	
164/35¢	15	
165	6	
166	6 ▽	22
167	5	19
168	7	28
169	4	17
170	4	18
171	6	31
172	4	15
173	4 △	19
174	4	16
175	5	21
176	4	
177	4	10
178	4	15
179	4	16
180	4	16
181	5	
182	4 △	19
183	6	25
184	6	25
185	7	27
186	5	22
187	6	23
188	6	
189	6	23
190	4	17
191	5	23
192	5	20
193-194	5	
195	5	16
196	7	31
197-199	5	
200	9	29
➥Double-size		
201-210	3	
211	3	12
212-218	3	
219-224	2	
225	3	12
226-249	2	
250	3	
251-262	2	

Auction News

MastroNet changes name, adds comics division

MastroNet, Inc., has announced a name change and the addition of a comics division to the company.

For the past couple of years the firm, best known for its sports memorabilia and Americana auctions, has been increasing the size of its comics offerings and, following a December 2005 auction that realized close to $14 million, the company has been renamed Mastro Auctions.

The name change reflects the company's expansion into new collecting markets and its ability to provide a full range of contemporary auction services, including live sales and real-time online events.

Mastro Auctions President **Doug Allen** said, "The company is an industry innovator in terms of the internet, and there was a time when the 'Net' portion of the name had value and provided meaning to our customers. But today strong, real-time online capabilities are a given for most successful businesses. The new name focuses instead on what we do better than anyone in the industry, the business of high-end auctions."

At the same time it's changing its name, Mastro Auctions has created a new division for comic books and comics-related material. According to Allen, establishing a Mastro Auctions comic book division has been one of the company's expansion goals. "Because of our strong reputation in other collecting markets, high-end comics have previously found their way to our auctions and done exceptionally well," he said, adding that past results include the sale of a high grade *Detective Comics* #27 for $278,000.

"The plan was always to develop a focused, dedicated effort," he continued. "We just wanted to wait until we had all the right pieces in place to officially enter the market with the level of quality, service, and expertise the collecting public expects from Mastro Auctions."

Chris Porter, a well-known and respected sports card expert, has been chosen to build and lead the company's new comic book division. In addition to sports cards, Porter has been collecting comic books since childhood.

Porter said he intends to develop and establish an alternative to the current comics market with Mastro Auctions. "Today's vintage comic book buyers and sellers have been limited to a few sources," he said. "We intend to introduce a real, better alternative to the current market, that will allow for a more fluid transaction process."

Porter is already securing material for the first major Mastro Auctions comic-book sale, tentatively scheduled for August 2006.

The Mastro Auctions' comics division will provide the ideal forum for high and medium quality comics. "While everyone wants the best of the best, we understand that medium condition comics make up the lion's share of the market," said Porter. "Our commitment to this collecting market will be unprecedented."

	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
	AUG 73	SEP 73	OCT 73	NOV 73	DEC 73	FEB 74	APR 74	JUN 74	AUG 74	SEP 74	NOV 74	JAN 75	MAR 75	MAY 75	JUL 75
NM Price	$15	$15	$15	$15	$15	$15	$15	$10	$10	$10	$10	$10	$10	$10	$10
				Survey enclosed	Origin of Dr. Spectrum	Thor appears		Sunfire appears; origin retold in #68		Fights Ultimo		Fights at comics show		Fights Modok	

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Eden Vol. 1

Teens Elijah and Hannah grow up relatively happily in an oasis that exists in the shadow of a world devastated by a deadly new virus until the paramilitary forces of Propater arrive, interested in harvesting their disease-resistant genes. Then, we leap ahead to find Elijah living alone except for Cherubim, his artificially intelligent combat robot, trying to survive in a mostly empty world.

DARK HORSE
WRITER:
HIROKI ENDO
ARTIST:
HIROKI ENDO
B/W • 216 Pgs.
$12.95

Eden is a great deal more sophisticated than the average post-apocalyptic adventure, neatly avoiding most of the genre's clichés. First, there's the elegantly beautiful art that tells a relatively simple story in a fairly complicated way, cutting back and forth between past and present. (What, exactly, happened to Hannah has yet to be revealed.) Second, it's full of serious discussion about the nature of God, man, and nature.

Anyone who's expecting over-the-top *Fist of the North Star*-type action will disappointed, because, while brutal, Eden's "villains" aren't leering moustache twirlers. And, while there's certainly violence, most of it takes place offstage, giving it all the more impact.

★★★ — **S.A. Bennett**

www.darkhorse.com
ISBN: 1-59307-406-9

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Avengers		
CONTINUED		
263	3	
264-349	2	
350	3	
351-359	1	
360	3	
361-362	1	
363	3	
364-365	1	
366 ➥Foil cover	4	
367-368	1	
369	3	
370-374	1	
375	2	
375/Collector's	3	
376-379	2	
379/Double	3	
380	2	
380/Double	3	
381	2	
381/Double	3	
382	2	
382/Double	3	
383-399	2	
400	4	
401-402	3	
Ann 1	125	413
Ann 2	120	466
Ann 3	22 △	87
Ann 4	22	87
Ann 5	25	102
Ann 6	7	
Ann 7	12	47
Ann 8	8	30
Ann 9	8	29
Ann 10	9 ▽	31
Ann 11-16	4	
Ann 17	3	10
Ann 18-23	3	
Avengers		
MARVEL, 1996		
1	3	13
1/A	3	
2-11	2	
12	3	
13	2	
Avengers		
MARVEL, 1998		
0	2	
1	4	12
1/Chromium	6	
1/Variants	4	
2-5	3	
6-11	2	
12	3	
12/DF	12	
12/White	5	
13-16	2	
16/A	4	13
17-24	2	
25	3	
26	2	
27	3	
28-33	2	
34	3	
35-47	2	
48	4	
49	2	
50	3	
51-80	2	
81-82	3	
83-84	2	
500 ➥Disassembled	12	14
500/DirCut	18	
501 ➥Disassembled	5	
502 ➥Hawkeye dies	7	
503	4	
Ann 1998	3	
Ann '99-'00	4	
Ann 2001	3	
Batman		
DC, 1940		
0	3	
1 ➥1st Catwoman	80000	
2	15000	
3	9750	
4	7500	
5 ➥1st Batmobile	5500	
6-7	4500	
8	4000	
9	3750	
10	7500	
11	4750	
12 ➥1st Batcave	2900	
13-14	2775	
15	2625	
16 ➥1st Alfred	4600	
17-20	1650	
21-22	1275	
23	2000	
24	1275	4617
25	2050	
26-30	1275	
31-36	950	
37	1200	
38	1000	
39	950	
40	1140	
41-43	760	
44	1080	
45-46	760	
47 ➥Batman origin	3000	
48	965	
49 ➥1st Mad Hatter	1350	
50-51	690	
52	850	
53-54	690	
55	850	
56-57	690	
58	750	
59-61	690	
62 ➥Catwoman origin	1250	
63	575	
64	515	
65	575	
66 ➥vs. Joker	660	
67-68	515	
69	575	
70-72	515	
73	660	
74	550	
75-77	500	
78	585	
79-80	500	
81	485	
82-83	435	
84	485	
85-90	435	
91-99	400	
100 ➥Anniversary issue	2000	
101-102	400	
103	400	1615
104	400	
105	490	
106-109	400	

RETROVIEW
All-American Western #108 ★★★½

"Vengeance of the Silver Bullet!" • 12 pp.

When the vicious gambler Silk Black escapes from prison, Johnny must find a way to kill him with Black's own silver bullet.

"Silk got his silver bullet back!" Johnny tells his unsuspecting father, who replies, "Not from you, Johnny — justice returned it!" Toth draws a compelling splash.

"The Phantom Passenger!" (Overland Coach) • 8 pp.

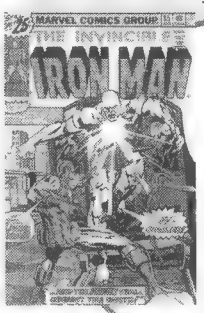
"The Treasure of the Great Smoky Mine!" (Minstrel Maverick) • 8 pp.

"The Big Drive!" (Foley of the Fighting 5th) • 8 pp.

DC
Jul 1949
Writer: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover: Toth

Last CGC copy: **9.4** Then 10¢ NOW **$225**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
110	425	
111-120	290	
121 ➥1st Mr. Freeze	375	
122	225	929
123	220	
124-126	195	
127 ➥vs. Joker	240	
128	195	
129 ➥Robin origin	250	
130	195	
131	145	
132-135	130	
136 ➥vs. Joker	215	
137-145	140	
146-147	110	
148 ➥vs. Joker	140	
149-150	110	
151	90	
152	100	
153	125	499
154	85	
155 ➥1st SA Penguin	300	
156-161	85	
162	85	364
163-164	85	
165	130	618
166-167	85	
168	85	345
169	90	
170	85	
171 ➥1st SA Riddler	450	
172	125	523
173-175	75	
176	85	
177	75	272
178	85	375
179 ➥vs. Riddler	120	
180	60	205
181 ➥1st Poison Ivy	175	
182-185	60	
186	70	321
187	65	271
188	40	
189 ➥1st SA Scarecrow	250	979
190	45	
191	40	
192	60	263
193	70	281
194	80	362
195-196	40	
197 ➥Catwoman app.	100	372
198	85	
199	40	190
200 ➥Robin origin	100 △	294
201	35	
202	35 △	198
203-204	30	
205	40	170
206	30 ▽	171
207	50	219
208	50	313
209-211	30	
212	30	130
213	45	
214-217	30	
218 ➥Giant-size	70	247
219	50	
220-221	30	
222	75	644
223	40	
224-225	30	
226	30	187
227	50	403
228	40	155
229	30	149
230-231	30	
232 ➥1st Ra's al Ghul	350	546
233	30	
234 ➥1st SA Two-Face	115	491
235	17	
236	25	133
237 ➥1st Reaper	75	298
238 ➥100 pages	65	
239	17	
240	17	76
241	30	149
242	17	75
243 ➥vs Ra's al Ghul	70	242
244 ➥vs. Ra's al Ghul	65	209
245	70	283
246	15	
247	15	51
248	20	80
249	15	53
250	15	48
251 ➥vs. Joker	60	210
252	14	
253	26 ▽	113
254-255	32	
256	35	144
257	35	
258	35	145
259	32	124
260	32	
261	32	117
262	15 ▽	75
263	15	60
264	9	30
265-266	9	
267	8	16
268-277	8	
278	8	18
279	8	36
280	8	
281	8	25
282	8	
283	8	20
284	8	25
285	8	32
286 ➥vs. Joker	12 ▽	43
287	9	25
288	9	34
289	9	25
290	9	
291	12	72
292-294	9	
295	8	34
296	8	29
297	8	
298	8	35
299	8	23
300	15	69
301-306	7	
307	7	20
308	7	32
309	7	
310	7	25
311	7	23
312-316	7	
317	7	28
318	7	32
319-322	7	
323	7	23
324-331	7	
332	8	
333-336	7	
337	7	21
338	7	18
339-352	7	
353	5	17



△ #85

THE INVINCIBLE IRON MAN

Preliminary pricing

In 1976, and again in 1977, Marvel tested the waters before increasing the price on its titles by publishing some copies with the new higher price and distributing them in certain regions of the country. The "Still 25¢" bursts on the regular covers were a clue that a change was coming.

image © 1976 Marvel

In Vietnam ▼ Joe Kubert cover ▼ Letter column from #81 repeated ▼

NM Price	76 JUL 75	77 AUG 75	78 SEP 75	79 OCT 75	80 NOV 75	81 DEC 75	82 JAN 76	83 FEB 76	84 MAR 76	85 APR 76
	$10	$10	$10	$10	$10	$10	$10	$10	$10	$10

THE BOTTOM LINE

All-American Western #109 ★★★½

DC
Sep 1949
Writer: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover: Toth

"Secret of Crazy River!" • 10 pp.

Johnny Thunder seems stymied when crooked lawyer Slick Spandril uses a technicality of the law — but Johnny uses John Tane's advice on the blackboard: "If at first you don't succeed, try, try again!"

In the type of plot that so often made DC stories superior entertainment, Johnny finds a way to recapture the notorious Loper Gang by changing the course of the Crazy River.

"The Invisible Treasure!" (Overland Coach) • 8 pp.

"The Sawbones of Farmer's Dell" (Minstrel Maverick) • 8 pp.

"Trail of the Ghost Bear!" (Foley of the Fighting 5th) • 8 pp.

No CGC copies — Then 10¢ NOW $225

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
354-356	7	
357	9	
358	7	
359	7	19
360-365	7	
366	7	30
367	7	23
368	8	29
369	6	15
370	6	
371-399	5	
400	10	33
401-403	4	
404	5 △	21
405	6 ▽	22
406	5	15
407	5 △	13
408	5	16
409-416	3	
417	5	17
418	4	10
419-420	4	
421-422	3	
423	3	26
424-425	3	
426	6	21
427	6	
427/Direct	4	19
428	6	23
429	4	18
430	3	
431-435	2	
436	3	
437-441	2	
442	3	
443-456	2	
457	3	
457/Direct	4	15
458-486	2	
487	1	
488-491	3	
492	3	13
492/Silver	5	21
493	3	11
494-496	2	
497	3	11
498-500	2	
500/Collector's	4	
501-515	2	
515/Variant	4 ▽	14
516-530	2	
530/Variant	3	
531	2	
531/Variant	3	
532	2	
532/Variant	3	
533-535	2	
535/Variant	4	
536-549	2	
550	3	
550/Variant	4	
551-562	2	
563-564	3	
565-599	2	
600	4	11
601-607	2	
608	5	17
➥Jim Lee begins		
609	4	14
610	3	12
611	3	14
614	3	14
615	3	
616	3	12
617	3	10
618	3	11
619	3	11
619/2nd	3	10
620-629	2	
630	3	
631-632	2	
647-633	3	
634	6	
635	15	
➥Red Hood		
636-637	12	
638	11	
638/2nd	6	
639	16	
640-641	6	
642-643	3	
644	2	
645-646	3	
1000000	4	
Ann 1	540	
Ann 2	275	
Ann 3	215	
Ann 4-5	110	
Ann 6-7	85	
Ann 8	7	
Ann 9-11	6	
Ann 12-13	5	
Ann 14-15	3	
Ann 15/Silver34		
Ann 16-18	3	
Ann 19	4	
Ann 20	3	
Ann 21	4	
Ann 22-23	3	
Ann 24	4	
GS 1-3	5	

Batman Family
DC, 1975

1	16	68
2	10	
3-4	8	
5	8	30
6	8	32
7-8	6	
9	7	
10	7	25
11	7	30
12	7	
13-14	5	
15	5	37
16	5	
17-19	7	
20	8	32

Batman: The Dark Knight
DC, 1986

1	25 ▽	34
➥Frank Miller series		
2	9	23
3	6	17
4	5	17

Batman: The Killing Joke
DC, 1988

1	7 ▽	20
➥Alan Moore, Brian Bolland		

Battle Classics
DC, 1978

1	4	16

Battle of the Planets
GOLD KEY, 1979

1	20	43
2	15	
3	12	20
4	12	20
5-6	12	
7	30	
8-10	20	

Battle of the Planets
IMAGE, 2002

½	3	
½/Gold	5	
1/A-1/G	3	
1/H	3	11
2-7	3	
7/A	5	
8-11	3	
12	5	

Battlestar Galactica
MARVEL, 1979

1	4 ▽	17
4-10	3	
11-23	2	

Beatles
DELL, 1964

1	440	

Beowulf
DC, 1975

1	5	19
2	3	
3-6	2	

Beware
TROJAN, 1953

13 (1)	400	
14 (2)	250	
15(3)-16(4)	200	
5-13	175	
14-15	150	

Beware the Creeper
DC, 1968

1	45	161
2-3	32	
4	32	122
5	32	120
6	55	259

Beyond Avalon
IMAGE, 2005

1	3	
2	4	

Beyond the Grave
CHARLTON, 1975

1	7	
2-3	4	
4-15	3	
16	3	12
17	3	

Bionic Woman
CHARLTON, 1977

1	14	54
2-5	6	

Birds of Prey
DC, 1999

1	4	14
2-7	3	
8	12	54
➥Nightwing app.		
9-55	3	
56	3	13
57-75	3	
76	15	
➥1st Black Alice		
77-90	3	

Bizarre Adventures
MARVEL, 1981

25-26	3	
27	4	24
28	5	22
29-34	3	

Black Cat Comics
HARVEY, 1946

1	450	
2	275	
3-5	220	
6	175	466
7-8	175	
9	225	
10-20	135	
21-22	100	
23	100	303
24	100	266
25	100	358
26-27	100	
28	100	327
29	100	
30	150	
31	130	
32-33	125	
34	125	379
35-42	125	
43	75	
44-46	125	
47	125	437
48-50	125	
51	165	
52	54	142
53-62	54	
63	80	
64-65	75	

Black Goliath
MARVEL, 1976

1	11	35
2	5 ▽	27
2/30¢	20	
3	4	
3/30¢	20	
4	4	26
4/30¢	20	
5	4	

Black Lightning
DC, 1977

1	10 ▽	41
2-11	5	

Black Magic
DC, 1973

1	15	53
2-7	7	
8	7	21
9	7	

Black Orchid
DC, 1993

1	3	
1/Platinum	5	16
2-22	2	
Ann 1	4	

Black Panther
MARVEL, 1977

1	12	40
2	7	27
3	5	17
4	5	
4/35¢	15	
5	5	
5/35¢	15	
6	5	
7	5	32
8	5	24
9	5	21
10	5	
11	4	22
12	4	
13	4	21
14-15	4	

Black Panther
MARVEL, 1998

1	5	15
1/Variant	7	
2/A-2/B	4	
3-62	3	

Blazing Combat
WARREN, 1965

1	90	
2-3	30	
4	40	167
Ann 1	45	

Blazing Comics
ENWIL, 1944

1	300	
2-4	150	
5	150	144

Blitzkrieg
DC, 1976

1	16	57
2	8	34
3	6	24
4-5	6	

Bloodshot
VALIANT, 1993

0/WSS	25	
0/PlatError750		
0	3	37
0/Gold	25	
1	2	6
2-6	1	
6/WSS	50	
7-15	1	
16	2	
17-24	1	
25-37	2	
38-43	3	
44-47	4	
48-49	5	
50	6	
51	10	
YB 1	5	

Auction News

UPCOMING AUCTIONS

Recurring: Heritage Amazing Comics Auction. Conducted online only; auctions close every Sunday at 10 p.m. Central Time. **www.heritagecomics.com**

March 8-30: Hake's Americana & Collectibles Auction #187. Closes March 28-30. **www.hakes.com**

March 17: Russ Cochran Comic Art Auction #74. **(417) 256-2224** or **ec@gemstonepub.com**

May 11-13: Heritage May Comics Signature Auction. Viewing begins May 10; catalog mails April 23. **www.heritagecomics.com**

June 9: Russ Cochran Comic Art Auction #75. **(417) 256-2224** or **ec@gemstonepub.com**

Aug. 10-12: Heritage August Comics Signature Auction. Viewing begins Aug. 9; catalog mails July 23. **www.heritagecomics.com**

September: Russ Cochran Comic Art Auction #76. **(417) 256-2224** or **ec@gemstonepub.com**

Nov. 16-18: Heritage November Comics Signature Auction. Viewing begins Nov. 15; catalog mails Oct. 29. **www.heritagecomics.com**

December: Russ Cochran Comic Art Auction #77. **(417) 256-2224** or **ec@gemstonepub.com**

E-mail us with your free auction listing: www.megaguide@krause.com

Regional price variant | 1st Blizzard | Regional price variant | Regional price variant | Regional price variant | Daredevil appears | Regional price variant | Goes to 30¢ | Fights Melter

	85/30¢ APR 76	86 MAY 76	86/30¢ MAY 76	87 JUN 76	87/30¢ JUN 76	88 JUL 76	88/30¢ JUL 76	89 AUG 76	89/30¢ AUG 76	90 SEP 76	91 OCT 76	92 NOV 76	93 DEC 76	94 JAN 77	95 FEB 77
NM Price	$20	$10	$20	$10	$20	$10	$20	$10	$20	$10	$10	$10	$10	$10	$10

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above | **Very Fine (VF)** is **2/3** (67%) of NM | **Fine (F)** is **1/3** (33%) of NM | **Very Good (VG)** is **1/5** (20%) of NM | **Good (G)** is **1/8** (12.5%) of NM

Fables #43

Bill Willingham skillfully escalates the arrival of the Arabian Fables beyond a simple clash of cultures in this second installment of the "Arabian Nights (and Days)" arc. The issues of integrating new arrivals (whose customs include slave-holding and harems) into the Fabletown community are soon eclipsed by a hidden threat they bring that raises the stakes to a new level. Willingham also quickly deals with the compromising position Beauty and Prince Charming found themselves in in the previous issue, providing more insight to both characters — and to Beauty's marriage to The Beast — than previously seen.

DC/VERTIGO
WRITER:
BILL WILLINGHAM
ARTIST:
MARK BUCKINGHAM
Color • 32 Pgs.
$2.75

This issue also provides a welcome visit to Snow White, not seen in several issues, and offers a tantalizing hint of her past adventure with the Arabians, a tale that readers will hope won't be long in coming.

Mark Buckingham and Steve Leialoha's art remains one of this title's strengths; check out the page 3 close-up on Beauty for just one example. These two artists strike just the right balance between the mundane and the fantastic evoked by Willingham's scripts.

★★★½ — George Nelson

www.dccomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Bomba		
DC, 1967		
1	16	
2-3	8	
4	8	45
5-7	8	
Boy Comics		
LEV GLEASON, 1942		
3	1500	
4	1100	
5	575	
6	950	
➥Iron Jaw origin		
7	620	
8	515	
9	450	
10	615	
11-14	350	
15	400	
16	225	
17	250	
18-20	200	
21-25	140	
26-29	130	
30	200	
➥Crimebuster origin		
31-40	58	
41-50	42	
51-55	30	
56	30	124
57-62	30	
63-80	27	
81-100	24	
101-119	22	
Boy Commandos		
DC, 1942		
1	4500	
2	1500	
3	1000	653
4-6	500	
7-10	275	
11-15	190	
16	190	541
17-22	190	
23	220	
24-28	150	
29	150	625
30	150	
31-35	135	
36	195	
Brave and the Bold		
DC, 1955		
1	3000	
2	1500	
3	700	
4-5	650	
6-10	500	
11-22	400	
23	500	
➥Vik. Prince origin		
24	350	
25	500	
➥1st Suicide Squad		
26	325	
27	330	
28	5000	
➥1st JLA		
29	2000	
30	1750	
31	350	
32-33	200	
34	1750	
➥1st SA Hawkman		
35-36	400	
37	250	
38-39	225	
40-41	140	
42	300	
43	350	
➥Hawkman origin		
44	260	
45-48	60	
49	60	247
50	175	
51	225	
52	125	
53	75	
54	350	887
➥1st Teen Titans		
55-56	45	
57	150	529
➥1st Metamorpho		
58	65	
59	80	
60	100	
➥1st Wonder Girl		
61	125	
➥Starman origin		
62	100	341
➥1st SA Wildcat		
63	40	
64	60 ▽	153
65-66	22	
67	65	231
➥Batman starts		
68	80	283
➥Batman Hulk parody		
69	50	200
70	50	
71	50	137
72	50	221
73	50 ▽	170
74	40	
75	60	281
76	50	205
77-78	40	
79	75	
➥Batman, Deadman		
80-82	50	
83	60	
84	50	140
85	60 ▽	273
➥N. Adams GA		
86	50	196
87	26	134
88	20	80
89	20	
90	20	76
91-92	18	
93	30	
94	18	
95	24	98
96	15	52
97-98	15	
99	22	84
100	30	98
101	15	54
102	15 △	68
103	12	
104	12 △	38
105-106	12	
107	12	33
108	12	52
109	12	
110	12	36
111	18	51
112	18	67
113	18	63
114	18	
115	22	85
116	18	105
117-118	18	
119	7	28
120-125	7	
126	7	27
127	6	
128	6	22
129-130	11	
131	6	
132	4	
133	5	20
134-135	4	
136	4	15
137-140	4	
141	10	
142-145	4	
146	4	15
147-179	4	
180-190	3	
191	8	
192-196	3	
197	4	
198-199	3	
200	7	22
Ann 1	6	
Bugs Bunny		
GOLD KEY, 1962		
86-101	7	
102-144	6	
145	6	26
146-148	6	
149	6	28
150	6	
151-153	5	
154	5	23
155-200	5	
201-212	3	
213-245	2	
Caliber Presents		
CALIBER, 1989		
1	15	75
➥1st Crow		
2-7	3	
8	2	
9-24	3	
Captain Action		
DC, 1968		
1	45	152
2-3	35	
4	35	100
5	20	76
Captain America		
MARVEL, 1968		
100	210 ▽	660
101	55 △	170
102	35	147
103	35	154
104	35 ▽	135
105	35	150
106	35	113
107	35 ▽	120
108	35 ▽	114
109	45 ▽	167
➥Origin retold		
110	75 ▽	276
➥Steranko begins		
111	65 ▽	231
112	50	178
113	60	229
➥Avengers app.		
114	30	115
115	30	108
116	30	
117	95	367
➥1st Falcon		
118	25	
119	25	98
120	25	84
121	25	
122	25	60
123	25	93
124	25	82
125-126	20	
127	20 ▽	60
128	15	57
129	15	36
130	15	55
131	18	66
132	18	53
133	15	47
134	18 ▽	57
135	18	62
136	18	71
137	35	109
138	30	106
139	25	
140	25	78
141	25	
142	25	104
143	25 △	99
144	25	85
145	25	76
146	25	
147	18	70
148	16	66
149	15	45
150	25	92
151	15	
152	15	67
153	15	
154	25	92
155	25	103
156	20	106
157	10 △	47
158	10	46
159	10	
160	10	35
161-162	10	
163	12	56
164	12	45
165-166	10	
167	10	36
168	15 ▽	59
169	10 △	41
170	12	48
171	10	
172	10	43
173	15	60
174	12	52
175	10 ▽	36
176	10	49
177	8 △	31
178-179	8	
180	8 △	38
181	8	27
182	8	31
183	8	37
184	5 △	22
185-186	5	
187	5 △	20
188	8	32
189	6	30
190	6	23
191	6	
192	6 △	23
193	6	27
194	6	19
195	6	19
196	6	27
196/30¢	20	
197	5	
197/30¢	20	
198	6	27
198/30¢	20	
199	5	18
199/30¢	20	
200	6 △	24
200/30¢	20	78
201	6	25
202	4	
203	5	28
204	4	14
205	4	18
206	5	23
207	4	
208	5	23
209	5	18
210	4	16
210/35¢	15	

1st new Guardsman — "Whitman variant" — "Whitman variant" Fights Mandarin — "Whitman variant" Regional price variant — Fights Mandarin

△ #96/Whit

THE INVINCIBLE IRON MAN

Look for the Whitman label

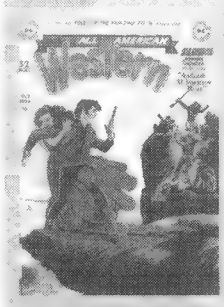
Or not, in this case. Many late-1970s Marvel comics were simultaneously published by Western Publishing and bagged in its Whitman three-packs. These "Whitman variants" are shown here as "/Whit" and have their price and issue number in a diamond.

image © 1977 Marvel

	95/Whit	96	96/Whit	97	98	98/Whit	99	99/Whit	99/35¢	100
	FEB 77	MAR 77	MAR 77	APR 77	MAY 77	MAY 77	JUN 77	JUN 77	JUN 77	JUL 77
NM Price	$18	$10	$18	$10	$8	$18	$8	$18	$15	$12

THE BOTTOM LINE

RETROVIEW
All-American Western #110 ★★★½



DC
Nov 1949
Writer: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover: Toth

"Ambush at Scarecrow Hills!" • 10 pp.

Johnny rescues both his father and Miss Kathy from the renegade Black Talon — after alter ego John Tane insists he, too, fights crime in his own way with education.

"You can't fight tomahawks, arrows 'n' Winchesters with books 'n' pretty words!" the sheriff tells his son, John Tane — never realizing Johnny Thunder knows many ways to fight. Toth does a nifty job of portraying cliffside action on the final pages.

"Two Trails to Tumbleweed!" (Overland Coach) • 8 pp.

"The Carnival at Elephant Butte!" (Minstrel Maverick) • 8 pp.

"Epics of the Texas Rangers" • 3 pp.

DC ©

Last GGC copy: 7.5 — Then 10¢ NOW $225

All-American Western #111 ★★★½

DC

"The Gun-Shy Sheriff!" • 10 pp.

Gang boss Slick Judson rigs an election to make mild-mannered John Tane honorary sheriff for a day — not realizing that Johnny Thunder really knows how to lay down the law!

The story ends with Sheriff Tane puzzled because, "Johnny Thunder seems to have a lot of respect for you — even though you are a schoolmaster! I wonder why?" To which his son responds, "Perhaps you'll find out, someday!" Toth's cover is one of his best.

"The Secret in the Flames!" (Overland Coach) • 8 pp.

"The Sign of the Crooked Brand!" (Minstrel Maverick) • 8 pp.

DC
Jan 1950
Writer: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover: Toth

Bad CGC copy: 8.0 Then 10¢ NOW $165

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED NM
211	4		20
211/35¢	15		
212	4	▽	17
212/35¢	15		
213	4		
213/35¢	15		
214	4		19
214/35¢	15		
215-217	4		
218	4		21
219-232	4		
233	4		11
234	6		28
235-240	4		
241	8	△	39
242-249	4		
250	4		16
251	4		
252	4		14
253-255	4		
256-271	2		
272	3		
273-275	2		
276	4		
277-281	2		
282	3		
283	2		
284	3		
285	2		
286-288	3		
289-297	2		
298	3		
299-331	2		
332	3		
333-349	2		
350	3		
351-382	2		
383	3		
384-399	2		
400	3		
401-420	2		
420/Collector's	3		
421-424	2		
425	3		
425/Variant	4		
426-443	2		
444	3		
445-447	2		
448	3		
449-454	2		
Ann 1	35	△	155
Ann 2	20		100
Ann 3	8		34
Ann 4	8	▽	34
Ann 5-7	3		
Ann 8	12	▽	29
➥Wolverine app.			
Ann 9-13	3		
Ashcan 1	1		
Special 1-2	4		

Captain America Comics
MARVEL, 1941

1	80000		
2	20000		
3	10000		
4	6500		
5	5500		
6	4750		
7	5500		
8	4000		
9-10	3600		
11-12	3100		
13	3275		
14-15	3100		
16	3600		
17	2585		
18-20	2075		
21-22	1850		
22/A	12000		
➥GS issue			
23-25	1850		
26-30	1650		
31-35	1385		
36	1650		
37	1550		
38-40	1285		
41-58	1175		
59	2650		
➥Cap origin			
60	1175		
61	1850		
62-65	1075		
66	1400		
67-70	1175		
71-73	1025		
74	4350		
➥Cap Weird Tales			
75	2750		
76-78	875		

Captain Atom
CHARLTON, 1965

78	40		153
79	25		90
80-81	25		
82	25		111
83	25		
84	25		93
85	25		95
86	20		
87	20		57
88	20		
89	20		98

Captain Marvel
MARVEL, 1968

1	60	▽	255
2	18	△	75
3	18	▽	75
4	24		95
5	15		66
6	30		118
7	15		60
8	15		65
9	25		102
10	15		59
11	15		
12	15		63
13	15		56
14-15	15		
16	25		130
17-18	22		
19	22		89
20	22		
21	22		88
22-24	22		
25	25		84
➥Thanos War starts			
26	25		99
27	25	△	62
28	30		115
29	16	▽	66
30	12	△	56
31	16		81
32	12		40
33	12		68
34	6		44
35-37	3		
38	5		23
39-43	3		
44	3		28
44/30¢	20		
45	3		
45/30¢	20		
46-47	3		
48	9		38
49	3		
50	10		152
51	4		10
52	3		14
52/35¢	15		14
53-54	3		
55	5		20
56	3		
57	6		25
58-62	3		

Captain Marvel Adventures
FAWCETT, 1941

1	27500		
2	3500		
3	1800		
4	1200		
5	1050		
6-7	750		
8-10	675		
11-15	590		
16-17	550		
18	1800		
➥1st Mary Marvel			
19-20	500		
21-22	400		
23	610		
➥1st Mr. Mind			
24-40	225		
41	190		
42	163		
43-47	125		
48	125		1878
49	125		
50	125		493
51	125		368
52-109	125		
110-120	80		
121	115		
➥Cap Marvel origin			
122-150	80		

Cat
MARVEL, 1972

1	35	▽	126
2	15		45
3-4	12		

Catwoman
DC, 1989

1	3	9
2	3	14
3-4	2	

Catwoman
DC, 1993

0	2	6
1	3	9
2	3	
3	3	8
4-10	3	
11-50	2	

I've Been Slabbed!

Steve Mortensen, Colossus Comics

Wonders from WonderCon

I recently attended WonderCon in San Francisco and enjoyed this "kick-off" to the 2006 comics convention season. Fans seem to be excited about what both Marvel and DC are planning this year. Marvel is launching cool new series and a big change for one of its main characters. DC, of course, is still in *Infinite Crisis* mode and plans to make sweeping changes across all its titles.

As was the case last month, there are plenty of new comics worth slabbing in CGC 9.8:

***Moon Knight* #1** — Since the '80s I've enjoyed reading and collecting *Moon Knight*. Some have called him the Batman of the Marvel universe because of his dark persona and similar cape and garb. David Finch and Charlie Huston have teamed up for this new series, and it looks great. Fans of Moon Knight have been waiting a long time for him to have his own series again.

***52* #1** — *Infinite Crisis* will end soon, and DC plans to have big changes. *Infinite Crisis* #7 takes place one year after the events in #6. The rest of DC's titles will also skip ahead one year, leaving it up to this new series to bring everyone up to date with the events of the "missing" year. The series is 52 issues over a period of 52 weeks. For this monumental event, we are offering on our website a complete 9.8 preorder set of all 52 issues.

***Wolverine Origins* #1** — Marvel is launching a new Wolverine series that promises to reveal more secrets from his past. There are two great cover variants, one by Joe Quesada and the other by Michael Turner.

***Ultimate Wolverine vs. Hulk* #2** — The popularity of the first issue took many dealers by surprise, selling out at many stores within a few days. #2 looks to be as hot as #1, and it also has a 1:50 variant sketch cover that should be popular in 9.6/9.8. I've especially enjoyed the story and art of this series.

***Amazing Spider-Man* #529** — What could be bigger than Spider-Man getting a new costume? Tony Stark has crafted a new armored suit for Parker. We've already pre-sold a bunch of these, and we expect that issue will remain hot for a while. It also ties into the new "Civil War" event from Marvel.

***Blue Beetle* #1** — Out of *Infinite Crisis* comes the new Blue Beetle. DC is launching the character in his own series.

***Incredible Hulk* #92** — This is Part One of a 12-issue story arc. The book is already sold out at Diamond, and so far there are no plans for a second printing (though Marvel will likely print a variant).

Steve Mortensen *owns Colossus Comics (**www.colossuscomics.com**), which offers a CGC 9.8 subscription service and CGC 9.8 pre-orders for new comics. He can be reached at **steve@colossuscomics.com**.*

	100/Whit	100/35¢	101	101/Whit	101/35¢	102	102/Whit	102/35¢	103	103/Whit	103/35¢	104	104/Whit	105	106
	"Whitman variant"	Regional price variant	1st Dread-knight	"Whitman variant"	Regional price variant	Origin of Dreadknight	"Whitman variant"	Regional price variant	Jack of Hearts	"Whitman variant"	Regional price variant		"Whitman variant"	Goes to 35¢	
	JUL 77	JUL 77	AUG 77	AUG 77	AUG 77	SEP 77	SEP 77	SEP 77	OCT 77	OCT 77	OCT 77	NOV 77	NOV 77	DEC 77	JAN 78
NM Price	$20	$16	$7	$14	$12	$7	$14	$12	$7	$14	$12	$7	$14	$7	$7

G.I. Joe: The Return of Serpentor

DEVIL'S DUE
WRITERS:
JOSH BLAYLOCK, BRANDON JERWA
ARTISTS:
TIM SEELEY, ET AL
Color • 128 Pgs.
$12.95

In 1986, when Marvel introduced Serpentor (a dictator created by combining DNA from history's greatest military minds) in its *G.I. Joe* series, it required readers to suspend disbelief. It also paved the way for plenty of unrealistic stuff that was seen in *G.I. Joe* in its later years.

However, when Devil's Due reintroduced Serpentor in the 21st century, it's amazing how much closer to reality cloning and genetic engineering is today.

Around the United States, eight boys are kidnapped by an older boy, prompting the Joes to investigate. Turns out they're all clones of Serpentor, who has been resurrected. He's formed his own army, and things erupt into a three-way war between G.I. Joe, Cobra, and Serpentor. This is one of the Joes' greatest battles, as several members are killed, distancing the stigma attached to the comic-book series of its being a "toy-comic." The crowning achievement in the story is the final battle between Cobra Commander and Serpentor. Excellent.

★★★½ — **Kurt Krug**

www.devilsdue.com
ISBN: 1-93279-617-7

△ #116

THE INVINCIBLE IRON MAN

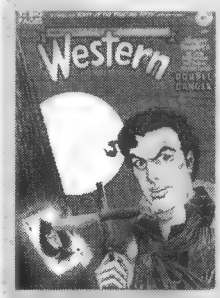
Michelinie means mayhem!

Longtime *Iron Man* writer David Michelinie (rhymes with "pickle *my* knee") got his start with *Iron Man* #116 (Nov 78). One of his first acts was to kill The Ani-Men, a group of villains who included Ape-Man, Frog-Man, Cat-Man, and Bird-Man.

Image © 1978 Marvel

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Catwoman		
CONTINUED		
50/A-50/B	3	
51-72	2	
73	2	6
74-94	2	
1000000	3	
Ann 1-2	4	
Ann 3	3	
Ann 4	4	
Catwoman		
DC, 2002		
1	4	
2	3	
3	3	8
4-50	3	
Cerebus the Aardvark		
AARDVARK-VANAHEIM, 1977		
0	4	
0/Gold	6	
1	700	152
1/Counterfeit	60	
2	150	
3	90	259
4	75	
5	50	
6	35	57
7	20	58
8	15	45
9	15	43
10	15	56
11	12	50
12	10	37
13-14	10	
15 △	10	44
16-19	10	
20	10	27
21	10	37
22	10	
23-26	6	
27	6	18
28-29	6	
30	6	16
31	6	12
32-40	5	
41-50	4	
51	6	
52-57	4	
58-60	3	
61-62	4	
63-100	3	
101-299	2	
300	4	
Challengers of the Unknown		
DC, 1958		
1	1450	
2	375	
3-8	220	
9-10	140	
11-15	90	
16-23	52	
24-31	25	
32-41	20	
42	20	81
43-49	20	
50-56	15	
57-68	11	
69	11	45
70-73	7	
74	14	
➥Adams art, Deadman		
75-80	7	
81	6	
82-87	5	
Champions		
MARVEL, 1975		
1 ▽	15	49
2 ▽	6	30
3 ▽	6	29
4	5	24
5	5	35
5/30¢	20	
6	4	
6/30¢	20	
7	4	31
7/30¢	20	
8 ▽	4	27
9	4	
10	4	26
11-13	4	
14	4	26
14/35¢	15	
15	4	
15/35¢	15	
16-17	4	
Charlton Bullseye		
CHARLTON, 1981		
1	7	26
2-10	2	
Cheyenne		
DELL, 1957		
4-5	35	
6-10	25	
11	20	
12	20	70
13-25	20	
Chilling Adventures in Sorcery		
ARCHIE, 1972		
1	42	
2	25	
3	15	56
4	15	
5	15	39
➥Becomes Red Circle Sorcery		
Cisco Kid		
DELL, 1951		
2	100	
3	85	
4-5	80	
6	75	
7	75	225
8-10	75	
11-20	55	
21-29	45	
30	45	84
31-36	30	
37-41	60	
Claw the Unconquered		
DC, 1975		
1	7	33
2	4	
3	3	
4-6	2	
7	4	16
8-12	2	
Combat Kelly		
MARVEL, 1972		
1 △	10	71
2	6	26
3	6	37
4	4	
5	4	33
6-9	4	

RETROVIEW
All-American Western #112 ★★★½



DC
Mar 1950
Writer: Uncredited
Pencils: Alex Toth, Harvey Kurtzman, Joe Kubert
Inks: Toth, Kurtzman, Kubert
Cover: Gil Kane

"Double Danger!" • 10 pp.

When his schoolchildren show a lack of respect for John Tane's courage, Johnny Thunder finally tries to tell his father about his secret alter ego — and defeats a gang, to boot. But his father refuses to believe his son.

"I'm a pig-headed old fool! Kin yuh ever forgive me, son?" Sheriff Tane asks his son. "There's nothing to forgive. We fight for law and order in our own way, right, Dad?" It's one of the niftiest stories in the series.

"The Double Deal at Red Creek!" (Overland Coach) • 8 pp.

"Balloon Bandits of Silver City" (Minstrel Maverick) • 8 pp.

"Epics of the Texas Rangers" • 3 pp.

©DC

No CGC copies — **Then 10¢ NOW $165**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Comic Cavalcade		
DC, 1942		
1	7000	
2	2400	
3	1650	
4-5	100	
6-10	875	
11-12	750	
13	950	
➥Sol Grundy app.		
14-20	750	
21-29	650	
30	275	
31-40	150	
41-50	100	
51-62	90	
63	150	
Conan		
DARK HORSE, 2004		
0	4	
1	10	
1/2nd	3	
2	5	
2/2nd-25	3	
Conan the Barbarian		
MARVEL, 1970		
1 △	160	631
➥1st comics Conan		
2	55	196
3 ▽	72	261
4 ▽	26	112
5	30	129
6	26	111
7	26	92
8 ▽	30	117
9 ▽	20	81
10 ▽	35	129
➥Giant-size		
11	35	138
➥Giant-size		
12	15	86
13	20	86
14	20	87
15	17	73
16 ▽	20	66
17	17	74
18 △	20	89
19	17	85
20	27	111
21	20	83
22	20	72
23 △	20	77
➥1st Red Sonja		
24	20	79
25	10	44
26	8	33
27	8	43
28	8	35
29	8	39
30	8	31
31	7	30
32	7	26
33 △	7	22
34 ▽	7	43
35 ▽	7	30
36	9	43
37 △	9	42
38	9	30
39	7	
40	7	21
41	7	26
42 ▽	7	30
43	7	
44	7	35
45	7	31
46	7	
47 △	7	20
48	6	19
49	6	22
50	6	
51	5	17
52	5	
53	5	21
54	5	
55	5	14
56	5	17
57	5	15
58 ▽	5	20
59	5	27
60	5	17
61	5	22
61/30¢	20	
62	5	17
62/30¢	20	
63	5	11
63/30¢	20	
64	5	
64/30¢	20	
65 ▽	5	16
65/30¢	20	
66 ▽	5	21
67	5	16
68	5	
69 ▽	5	17
70	5	23
71-74	5	
75	5	11
75/35¢	15	
76	5	15
76/35¢	15	
77	5	21
77/35¢	15	
78	5	
78/35¢	15	
79	5	
79/35¢	15	
80-82	5	
83	5	24
84-93	5	
94-96	4	
97	4	16
98	4	
99	4	16
100	6	20
101-274	2	
275	3	
Ann 1	10	39
Ann 2	6	22
Ann 3	6	26
Ann 4	2	26
Ann 5-12	2	
Special 1	3	
Crazy		
MARVEL, 1973		
1	16	49
2	10	34
3	10	42

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

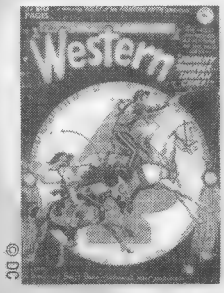
Krause publishes the ONLY books that list Near Mint prices for comic books!

Get them from your local retailer or order them from www.krausebooks.com!

Fights Midas — 1st Vanguard — Jack of Hearts appears — Fights Unicorn — "Whitman variant" — "Whitman variant"

NM Price	107 FEB 78 $7	108 MAR 78 $7	109 APR 78 $7	110 MAY 78 $7	111 JUN 78 $7	112 JUL 78 $7	113 AUG 78 $7	113/Whit AUG 78 $14	114 SEP 78 $7	114/Whit SEP 78 $14

All-American Western #113 ★★★★



DC
May 1950
Writer: Uncredited
Pencils: Alex Toth, Joe Kubert
Inks: Joe Giella, Kubert
Cover: Toth

"Johnny Thunder Indian Chief" • 12 pp.

In a story with both a great plot and a fine moral, Johnny Thunder gets a new partner in the young Indian Swift Deer, and alter ego John Tane teaches his students how much they have to learn about bigotry.

Few comic-book stories of the era presented such an enlightened view of why being different isn't necessarily being bad. This is a story of which DC could be proud, indeed.

"Ride the Iron Horse!" (Overland Coach) • 8 pp.

"The Trail of the Riderless Horse" (Minstrel Maverick) • 8 pp.

"The Rescue of the Golden Caravan!" (Foley of the Fighting 5th) • 8 pp.

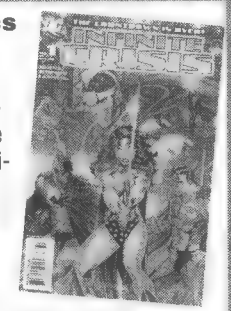
▶ DGC copies — Then 10¢ NOW $165

	UNSLABBED Near Mint	CGC 9.4 NM
4-5	5	
6-15	3	
16-94	2	
Creatures of the Id		
CALIBER, 1990		
1	11	32
Creatures on the Loose		
MARVEL, 1971		
10 ➥1st Kull; Wrightson	50	139
11-15	15	
16	10	33
17	10	44
18	10	37
19-20	10	
21	10	45
22	10	
23	6	
24	6	29
25	6	
26	6	24
27-29	5	
30 ▽ ➥Man-Wolf	25	72
31	12	22
32	8	
33	8	29
34	8	22
35	8	22
36	8	
37	12	
King Size 1	10	
Creepy		
WARREN, 1964		
1	160	554
2	50	
3	25	81
4	35	141
5	18	119
6	15	
7	24	98
8	24	95
9	45	630
10	20	
11	15	
12	15	62
13	15	
14	22	
15	25	98
16	30	131
17	30	130
18	25	104
19	15	
20	15	60
21-22	12	
23	11	
24	11	112
25	11	38
26	10	
27	10	51
28-31	10	
32	35	
33-35	10	
36	15	
37-38	10	
39-40	7	
41	10	
42-47	6	
48	9	
49	6	
50	12	
51-54	6	
55	9	
56-57	5	
58	5	43
59-63	5	
64	5	24
65	8	
66-73	5	
74	10	
75-76	5	
77	10	43
78-80	5	
81	5	33
82	5	
83	6	
84	5	
85-87	6	
88-90	5	
91	6	
92	5	
93	5	42
94	5	
95	6	
96-97	5	
98	5	42
99-100	5	
101-102	4	
103	6	
104-112	4	
113	7	
114-140	4	
141	5	
142	6	
143	5	
144	5	54
145	6	
146	22	
Ann 1971	15	50
Ann 1972	15	
YB '68-'70	18	
Crisis on Infinite Earths		
DC, 1985		
1 △	5	15
2	4	10
3	4	17
4	3	12
5	5	19
6	3	11
7	5	17
8	5	20
9	3	12
10	3	19
11	3	11
12	3	13
Crow		
CALIBER, 1989		
1 ➥Crow origin	22	91
2	12	32
3	10	53
4	10	
Dagar the Invincible		
GOLD KEY, 1972		
1	16	
2	11	
3-7	7	
8	7	27
9	7	33
10	7	28
11	7	
12-14	5	
15-18	3	
19	2	
Daktari		
DELL, 1967		
1	35	84
2-4	30	
Daredevil		
MARVEL, 1964		
-1	2	
1 ➥1st Daredevil	3000	11647
2	750	2988
3	550	1934
4	400	1403
5	300	1034
6	225	814

	UNSLABBED Near Mint	CGC 9.4 NM
7 ➥1st red costume	675	6567
8	135	650
9	135	396
10	135	1034
11	85	361
12	85	
13	85	459
14 ▽	85	306
15 ▽	85	268
16 ➥Spider-Man app.	120	1129
17 ➥Spider-Man app.	120	605
18 ▽	70	248
19	60	284
20	55	302
21	50	
22	50	182
23	50	
24	50	183
25	50	166
26	50	272
27	50	206
28 ▽	45	158
29	45	177
30	45	204
31	40	190
32	40	154
33	40	149
34	40	166
35 ▽	40	147
36 ▽	40	158
37	40	211
38 ▽	40	219
39	40	158
40 ▽	40	109
41	40	101
42	40	107
43	45	202
44 ▽	30	98
45	30	101
46	30	126
47 △	30	112
48	30	149
49 △	30	113
50	33	148
51 △	33	120
52	33	118
53 ▽	20	107
54	20	163
55 △	20	167
56	20	89
57	20	106
58 △	20	141
59	20	91
60	20	90
61 ▽	20	72
62	20	90
63	20	90
64	20	

CBG Trendwatcher

J.C. Glindmyer, Earthworld Comics



HEATING UP

Infinite Crisis. This book is a monster, and fans keep coming back for more of this. ***All Star Superman.*** Everything you enjoyed about Superman in the past, all of the classic elements are there: The Fortress of Solitude, the alternate dimensions, and, of course, Lois Lane! Grant Morrison and Frank Quietly have produced the Superman book that almost every fan will want to read!

Ultimate Extinction sold very well, outselling one or two of the regular Ultimate titles. ***X-Men Deadly Genesis*** is doing extremely well for Marvel, surprisingly outselling both *Uncanny X-Men* and adjectiveless *X-Men*.

COOLING DOWN

Almost every Marvel fifth-week event — ***Marvel Monsters, Captain Universe***, even a fan favorite like ***What If?*** tanked. There is zero interest in ***Marvel Romance*** and the upcoming New Universe events. ***New Mangaverse, Marvel Team-Up, Sable & Fortune***, and ***Doc Samson*** are all considered unnecessary by readers and have been ignored. And with the core price of comics now at $2.99, fans are being a lot more choosy and diverting their money elsewhere.

LOOK AGAIN

Marvel Zombies. A different take on the Marvel universe. It has everything you could ask for in a comic book: dark humor, super-heroes, gore — and zombies! A special thanks goes out to Marvel for recognizing this title's potential and making a second print available, as well as additional copies of the second issue.

House Picks

Gamma-irradiated picks

This month, Trendwatchers were asked to recommend their Top 5 Hulk-related titles.

1. ***Marvel Masterworks.*** The classic first six issues.
2. ***Essential Hulk.*** Also has the classic six, but also the great early *Tales to Astonish* stories.
3. ***Hulk: Future Imperfect.*** If you can still find this, grab it. Peter David and George Pérez' classic story of the once and possible future Hulk.
4. ***Incredible Hulk* Vol. 1: *Return of the Monster.*** The first Bruce Jones story arc was the best of his run.
5. ***Hulk Visionaries: Peter David.*** Peter David's run was the longest and the most consistently entertaining, aided by some guy named McFarlane.

*J.C. Glindmyer is the manager of **Earthworld Comics** in Albany, N.Y., which can be reached at **(518) 459-2400** or at **www.earthworldcomics.com**.*

	115	115/Whit	116	116/Whit	117	117/Whit	118	118/Whit	119	119/Whit	120	121	122	122/Whit	123
		"Whitman variant"	Michelinie begins	"Whitman variant"	1st Beth Cabe	"Whitman variant"	1st Rhodey	"Whitman variant"	Alcohol battle	"Whitman variant"	1st Justin Hammer	Sub-Mariner appears; goes to 40¢		"Whitman variant"	
	OCT 78	OCT 78	NOV 78	NOV 78	DEC 78	DEC 78	JAN 79	JAN 79	FEB 79	FEB 79	MAR 79	APR 79	MAY 79	MAY 79	JUN 79
NM Price	$7	$14	$7	$14	$7	$14	$7	$14	$7	$14	$7	$7	$7	$14	$7

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

G.L.A.: Misassembled

With The Avengers once again temporarily out of business, The Great Lakers finally get their chance to save the world from an actual major super-villain plotting to destroy the world. But, boy, is it ever going to cost them.

MARVEL
WRITER:
DAN SLOTT
ARTIST:
PAUL PELLETIER
Color • 144 Pgs.
$14.99

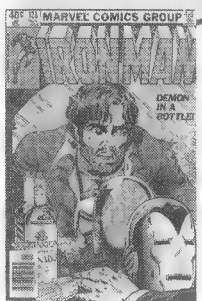
Those used to Dan Slott's wackier sense of humor from *She-Hulk* will find the laughs here a great deal darker, as he gives a *Dark Knight Returns*-style treatment to an *Inferior 5*-type group of would-be heroes. (You know you're in strange company, when Squirrel Girl is the most competent one in the bunch.) In short, this one is all about death.

All the fourth-wall breaking and asides by talking squirrels does little to diminish the impact when a character is brutally killed; the story has a strange, uneven tone that works in large part because of the beautiful art by Paul Pelletier. If you don't believe Squirrel Girl defeated Doctor Doom, that story (drawn by Steve Ditko!) is included here, along with The GLA's first appearances from *West Coast Avengers* drawn by John Byrne.

★★★½ **— S.A. Bennett**

www.marvel.com
ISBN: 0-78511-621-4

Daredevil	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
CONTINUED		
65	20	75
66	20	96
67	20	86
68	20 △	81
69	20	106
70	20	76
71	20	
72	17 ▽	82
73	17 ▽	63
74	17 ▽	50
75	17 ▽	69
76	17 △	67
77	17 ▽	114
78	17 ▽	63
79	17 ▽	71
80	17 ▽	77
81 ➥Giant-size	25 ▽	139
82	17	81
83	17 ▲	73
84	14	66
85	14 ▽	65
86	14	
87	14	59
88	14	49
89	14	60
90	14 △	64
91	14 △	70
92	14	62
93	14	75
94	14	100
95	14 ▽	69
96	14	59
97	14 △	55
98	14 ▽	53
99	14	73
100 ➥Origin recap	30	118
101	8	63
102	8	50
103	8	63
104	8	59
105	8	67
106	8	31
107	8	54
108	8	33
109	8	62
110	8 △	40
111	8	37
112	8	36
113	8	38
114	8	45
115	8 △	37
116	8	
117	8	30
118	8	33
119	8	22
120	8	28
121	8	30
122	8	
123	8	24
124	8	38
125	8	35
126	8	36
127	8	34
128	8	24
129	8	24
130	8	
131 ➥1st Bullseye	75 △	226
132	15	78
132/30¢	20	
133	6	33
133/30¢	20	
134	6	25
134/30¢	20	
135	6	23
135/30¢	20	
136	6	26
136/30¢	20	
137	6	28
138	6	29
139	6	23
140	6	26
141	6	60
142	6	24
143	6	27
144	6	29
145	6	31
146	6	29
146/35¢	15	
147	6	
147/35¢	15	
148	6	14
148/35¢	15	
149	6	29
150	6	30
151	6	22
152	6	28
153	6	22
154	6	
155	6	27
156	6	25
157	6	28
158 ➥Frank Miller starts	50	127
159	22	61
160	17 ▽	49
161	17	42
162	9	41
163	18	73
164	11 ▽	28
165	11	52
166	11	32
167	11	27
168 ➥1st Elektra	75 ▽	197
169	16	48
170	10	27
171	12	59
172	7	38
173	7	19
174	7	29
175	7 ▽	25
176	7	35
177	7	26
178	6 ▽	23
179	6	23
180	6 △	20
181 ➥Elektra dies	15 △	29
182	7 △	19
183	7 ▽	22
184	6 ▽	21
185	5 ▽	16
186	6 ▽	19
187	5 ▽	19
188	5	24
189	5 ▽	17
190	5 ▽	17
191	6 △	12
192	3	15
193	3 ▽	14
194-195	3	
196	6	20
197	3	17
198-199	3	
200	3 ▽	20
201-204	3	
205	4	
206-215	3	
216	3	10
217-218	3	
219	3	15
220-226	3	
227 ➥FM Born Again	4 ▽	16



△ #128

THE INVINCIBLE IRON MAN

The battle with the bottle

While they were always part of his playboy image, Tony Stark's alcohol problems grew out of hand in the late 1970s and had to be addressed.

Tony's travails as an alcoholic have provided story fodder several times in the years since.

Image © 1979 Marvel

Ant-Man appears — Fights Hammer — Tony begins alcohol recovery — Fights Hulk — Ant-Man appears

NM	124 JUL 79	125 AUG 79	126 SEP 79	127 OCT 79	128 NOV 79	129 DEC 79	130 JAN 80	131 FEB 80	132 MAR 80	133 APR 80
Price	$7	$7	$7	$7	$7	$7	$5	$5	$5	$5

THE BOTTOM LINE

RETROVIEW
All-American Western #114 ★★★

"The End of Johnny Thunder!" • 8 pp.

Johnny Thunder fakes his own death in order to capture the Cheroot Gang and has Sheriff Tane thinking he has rescued his son, Johnny's alter ego.

This is a good example of how much story can be crammed into eight pages. DC made a ton of money on advertising, as witnessed by the 12 full-page advertisements in this issue, but was able to present 35 pages of comics, as well, during the final days of the 52-page era.

DC
Jul 1950
Writer: Uncredited
Pencils: Alex Toth, Joe Kubert
Inks: Toth, Kubert
Cover: Toth

"A Bonus in Bullets!" (Overland Coach) • 8 pp.

"The Mystery of the Galloping Mountain!" (Minstrel Maverick) • 8 pp.

"Return of Pecos Bill!" (Foley of the Fighting 5th) • 8 pp.

© DC

No CGC copies — **Then 10¢ NOW $165**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
228-231	3	
232	3	19
233-237	3	
238	3	11
239-247	3	
248	4	
249	4	15
250	3	
251	5	
252	4	
253	3	
254 ➥1st Typhoid Mary	6	28
255-257	3	
258	4	
259-287	3	
288	3	30
289	3	
290	3	12
291-295	3	
296-299	2	
300	3	15
301-303	2	
304	3	
305-311	2	
312	3	
313-318	2	
319	5	
320-321	2	
321/Variant	3	
322-324	2	
325	3	
326-349	2	
350	3	
350/Variant	4	
351-374	2	
375	3	
376-379	2	
380	3	
Ann 1	50 ▽	178
Ann 2-3	9	
Ann 4	8	33
Ann 5	4	
Ann 6-10	3	
Ann 1997	4	

Daredevil
MARVEL, 1998

½	5	
1	7	28
1/Ltd.	50	
1/Variant	9	37
2/A	5	13
2/B	5	
3	4	14
4	4	17
5	4	
5/A	5	19
6	3	9
7	4	
8-15	3	
16	5	
16/Unlimited	6	
17	3	
17/Unlimited ➥Newsstand variant	5	13
18-20	3	
20/Unlimited	5	
21	3	
21/Unlimited	5	
22	3	
22/Unlimited	5	
23	3	
23/Unlimited	5	
24-25	3	
26	3	11
27-31	3	
32	3	11
33-36	3	
36/No # ➥Newsstand; no #	5	
37	3	9
37/Unlimited ➥Newsstand variant	5	13
37/No # ➥Newsstand, no #	4	
38-56	3	
57	4	
58-64	3	
65	4	
66-80	3	

Dark Horse Presents
DARK HORSE, 1986

1	4	
2-4	3	
5-9	2	
10-16	3	
17	2	
18	3	
19-23	2	
24 ➥1st comics Aliens	6	10
25-27	2	
28	3	
29-31	2	
32 ➥Concrete app.	4	
33-35	3	
36	4	
36/A	3	
37-39	2	
40	3	
41-49	2	
50	3	
51 ➥2nd Sin City	4	18
52-53	3	
54	4	
55	2	
56-57	4	
58	2	
59-61	3	
62 ➥All Sin City	4	18
63-66	3	
67	4	
68-79	3	
80	3	8
81-134	3	
135	4	
136-149	3	
150	5	
151-157	3	
Ann '97-'00	5	

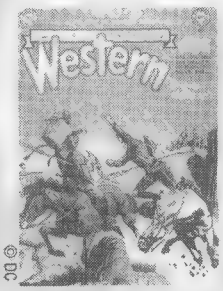
Dark Shadows
GOLD KEY, 1969

1	175	604
1/A	25	
2	48	
3	48	191
4	25	102
5-6	25	
7	25	93
8	20	66
9-15	20	
16	20	85
17	12	
18	12	39
19-20	12	
21-23	10	
24	10	38
25-34	10	
35	10	16

Day of Vengeance
DC, 2005

1	10	
1/2nd	5	
1/3rd	6	
2	5	
2/2nd	4	
3-6	3	

All-American Western #115 ★★★½



"Cheyenne Mystery!" • 10 pp.

While John Tane continues to try to teach his young students tolerance for Swift Deer, Johnny Thunder teams with the young Indian to foil a clever plot by the criminal Angle.

In one of the better Johnny Thunder stories, Swift Deer learns from "the paper that talks with silent tongue," while Johnny reads the footprints of fake Indians.

"Return of the Phantom Coach!" (Overland Coach) • 8 pp.

"A Ticket to Boot Hill!" (Minstrel Maverick) • 8 pp.

"Mission to Outcast Ridge!" (Foley of the Fighting 5th) • 8 pp.

DC
Sep 1950
Writer: Uncredited
Pencils: Alex Toth, Joe Kubert
Inks: Toth, Kubert
Cover: Toth

Wht CBG copy 8.0 Then 10¢ NOW $165

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
DC Comics Presents		
DC, 1978		
1	9	35
2	7	
3	4	
4-5	2	
6	6	
7-9	2	
9/Whitman	6	
10-25	2	
26 ▽ ➥1st New Teen Titans	14	50
27	3	
28-41	2	
42-43	1	
44	2	
45-46	1	
47 ➥1st Masters Universe	17	26
48-50	1	
51	6	
52	3	
53-71	1	
72	2	
73-76	1	
77-78	3	
79-84	1	
85 ➥Moore Swamp Thing	6	
86-92	1	
93	2	
94-97	1	
Ann 1-4	3	
DC Countdown		
DC, 2005		
1	6	
1/2nd	3	
DC 100 Page Super Spectacular		
DC, 1971		
4	175	
5 ➥Scarce	350	
6	150	585
7	60	
8-9	75	
10-13	60	
14	45	145
15	45	76
16	45	165
17	45	
18	30	117
19	24	98
20	35	144
21-22	22	
DC Special		
DC, 1968		
1	60	148
2	50	
3	35	
4	25	128
5	20	79
6	20	70
7	20	
8	20	148
9	20	41
10	20	60
11	20	110
12	20	66
13-14	20	
15	16	70
16	10	35
17-26	10	
27	10	29
28	10	39
29	12	53
DC Special Series		
DC, 1977		
1	10	
2-5	7	
6-8	6	
9	16	
10	6	31
11-14	6	
15	8 ▽	26
16 ➥Jonah Hex dies	20	70
17	5	
18	5	21
19	6	19
20	6	26
21 ➥1st Miller Batman	12	32
22-26	6	
27	18	
DC Special: The Return of Donna Troy		
DC, 2005		
1 ➥Inf. Crisis tie	8	
2	5	
3-4	3	
DC Super-Stars		
DC, 1976		
1	10	
2-3	5	
4	2	
5	10	
6-7	2	
8	4	
9	2	
10	5	
11	7	
12-13	2	
14-15	4	
16	3	
17 ➥1st new Huntress	16	68
18	2	
Deadly Hands of Kung Fu		
MARVEL, 1974		
1	30	98
2	8	
3-5	6	
6-10	5	
11-19	4	
20	7	
21	3	28
22-30	3	
31	6	25
32-33	3	
Special 1	4	
Dead of Night		
MARVEL, 1973		
1	35	124
2	12	36
3	8	33
4-10	8	
11	16	70
Defenders		
MARVEL, 1972		
1	90 ▽	295
2	35	118
3	30	115
4	26	103
5	26	81
6	16	65
7	16	51
8	25	97
9	16	65
10 ➥Avengers War	55 ▽	213

CBG Trendwatcher

Michael Tierney, Collector's Edition

After nearly a quarter-century of comics retailing, I've seen sales patterns come and go. When comics were geared more to younger readers, I actually had better sales *after* Christmas than before it. That's because comics are a difficult hobby in which to purchase gifts, with a collector's needs being very specific. So, in the old days, I did better when the youngsters came in with their Christmas money.

As comics publishers' target demographics skewed ever older, that after-Christmas money dried up. This made for pretty dismal Januarys. So I came up with a new plan. I now run after-Christmas sales that continue into the first week of the following January, culminating with a one-day-only 50%-off coupon, good for any one item in the store. These two-week sales also make gift certificates that much nicer when being cashed. As a result, I've seen a dramatic increase in sales, not only after Christmas, but in the sales of early gift certificates. Well, except in 2004, when an ice storm closed me down for the full week of Christmas.

This explains the ridiculously low prices on many of my Key Sales reported this month. Please do not call to request copies of any of the below. Except for the rare ***Uncle Scrooge* #179**, the scarce ***Superman Platinum Edition* #75**, and a dozen ***Serenity* #1** first printings, all these Key Sales items were sold well below market value. They're all "you had to be there" deals.

On the subject of getting different results by using different ways of handling things: Sales for ***Jonah Hex*** have been a pleasant surprise, with the early issues requiring multiple reorders. DC made a smart move by remaining faithful to the history that fans came to expect from this classic Western series. This is in direct contrast to Marvel's handling of Rawhide Kid, who was brought back in an unrecognizable incarnation that had almost nothing to do with the character with whom fans had grown up. And his sales reflected this.

Key Sales (all unslabbed):

KEY SALES

Amazing Spider-Man #298 NM $13.50
Astonishing X-Men (Cassaday Variant) #1 NM $30 three copies
Atom #1 FN $77.75
Incredible Hulk #6 VG $192.50
Incredible Hulk #181 (1st full Wolverine) GD $57.50
Incredible Hulk #340 (Wolverine cover) NM $17.50
Journey into Mystery #86 (1st full Odin) VG+ $50
Justice League of America #44 VF- $19
Marvel Super-Heroes #1 (1966) FN $17.50
Origin #1 NM $20
Serenity #1 (1st printing) $12@ (A dozen copies!)
Showcase #36 (3rd Atom) FN $70
Spectre #2 VF- $28
Strange Tales # 104 (1st Trapster) VG+ $38
Strange Tales #103 VG+ $28
Superman #238 VF+ $14.75
Superman (Vol. 2) #75 *Platinum Edition* NM $250
Tales of Horror #4 GD+ $11
Tales to Astonish #47 VG+ $27
Uncle Scrooge #179 Good $100
X-Men #17 VG+ $19

House Picks

Gamma-irradiated picks

1. ***Incredible Hulk* #181** (1st full appearance of Wolverine)
2. ***Incredible Hulk* #377**
3. ***Marvel Age Hulk* #1**
4. ***Rampaging Hulk Magazine.*** All issues.
5. ***Fantastic Four* #112** (Hulk vs. Thing)

Michael Tierney *runs* ***Collector's Edition*** *in North Little Rock and* ***The Comic Book Store*** *in Little Rock, Ark. He can be reached at* ***cbsrock@swbell.net*** *or* ***(501) 791-4222****.*

134	135	136	137	138	139	140	141	142	143	144	145	146	147	148
	Fights Titanium Man			Goes to 50¢	Beth learns secret i.d.			1st space armor	1st Sunturion	Origin of Rhodey		Fights Blacklash		
MAY 80	JUN 80	JUL 80	AUG 80	SEP 80	OCT 80	NOV 80	DEC 80	JAN 81	FEB 81	MAR 81	APR 81	MAY 81	JUN 81	JUL 81
NM Price $5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5

PRICE GUIDE KEY: OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM **Fine (F)** is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

Jova's Harvest #2

This book requires at least two readings to make sure how well the dialogue works. There's no doubt about the art; Steve Uy has a distinctive style that's fun to look at, especially the Earth-tone-heavy color schemes.

ARCANA STUDIO
WRITER:
STEVE UY
ARTIST:
STEVE UY
COLOR • 32 PGS.
$4.95

What makes the issue unusual is also what pulls down the rating in some parts. The characters all talk in rhymes, and there's plenty of dialogue. Some of the rhymes work well — others, not so well. Granted, doing an entire comic in rhyming dialogue is a challenge, but there are plenty of spots in which the rhyming is merely adequate — and other parts where it's worse than that.

The story itself is interesting, and Jova and his supporting cast are interesting characters that make it easy to turn the pages. Jova especially and fittingly is the most intriguing of them … is he a good person (or perhaps "being" is a better word) doing bad things — or a bad person who sometimes cares about more than himself? Or perhaps there's more to this world than has been explored yet, a world that will eventually reveal more about the inner Jova.

★★½ **— Ray Sidman**

www.arcanastudio.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Defenders		
CONTINUED		
11	15	64
12	9 △	32
13	9	35
14	10	33
15	10 ▽	39
16	10	43
17	7	
18	7	30
19	7	
20	7	22
21	6	25
22	6	27
23	6	21
24	6	
25	7	26
26-29	7	
30	4	12
31-32	4	
33	4	13
34	5	22
34/30¢	20	
35	5	
35/30¢	20	
36	5	60
36/30¢	20	
37	5	5
37/30¢	20	
38	5	24
38/30¢	5	
39	4	
40	4	16
41	4	
42	4	18
43-45	4	
46	4	17
47	4	
48	5	22
48/35¢	15	
49	4	
49/35¢	15	
50	4	
50/35¢	15	
51	4	
51/35¢	15	
52	4	
52/35¢	15	
53	4	
54	4	17
55-56	4	
57	4	20
58	4	
59	4	14
60-62	4	
63	5	21
64	4	
65	4	14
66-71	4	
72	4	16
73-92	4	
93-99	3	
100	3	13
101-152	2	
Ann 1	12	40
Demon		
DC, 1972		
1	30	112
2	12	51
3	10	39
4	10	
5-6	9	
7	9	34
8-9	9	
10	7	25
11	7	
12	10	48
13	10	38
14-15	7	
16	7	25
Destructor		
ATLAS-SEABOARD, 1975		
1	10 △	24
2	7	
3-4	5	
Detective Comics		
DC, 206		
0	3	
1	80000	
2	18250	
3	10800	
4-5	6850	
6-7	4450	
8	6500	
9-17	4350	
18	5000	
19	4150	
20	6300	
21	3250	
22	3950	
23-26	3250	
27	225000	
➥1st Batman		
27/2nd	9	36
28	25000	
➥2nd Batman		
29	35000	
➥3rd Batman		
30	7500	
31	27500	
➥Batman vs. the Monk		
32	6000	
33	50000	
➥Batman origin		
34	7500	
35	10000	
36-37	6500	
38	57500	
➥1st Robin		
39	6000	
40	6500	
41	4000	
42-45	3000	
46-50	2000	
51-57	1750	
58	4750	
➥1st Penguin		
59	2000	
60	1750	
61	1500	
62	2250	
63	1750	
64	5000	
➥1st Boy Commandos		
65	2250	
66	4000	
➥1st Two-Face		
67	2000	
68-69	1750	
70-71	1500	
72-75	1250	
76	1500	
77-79	1000	
80	1250	
81-83	1000	
84	900	
85	1250	
86-90	900	
91	1000	
92-95	800	
96	800	2339
97-98	800	
99	950	
100	1000	
101	700	
102	950	
103-108	625	
109	850	
110-113	625	
114	800	
115-117	625	
118	825	
119	600	
120	800	
➥Penguin app.		
121	600	
122	1225	
123	600	
124	800	
125-127	600	
128	800	
129-130	600	
131-134	525	
135	525	3463
136	525	
137	675	
138	925	
➥Robotman origin		
139	500	
140	4000	
➥1st Riddler		
141	575	
142	1250	
➥2nd Riddler		
143-148	575	
149	675	
150	550	
151	600	
152-155	525	
156	625	
157-160	500	
161-167	525	
168	3750	
➥Joker origin		
169-170	500	
171	700	
172-176	500	
177-179	400	
180	450	
181-186	400	
187	425	
188-189	400	
190	600	
191-192	400	
193	450	
194-199	400	
200	575	
201-202	400	
203	450	
204	400	
205	575	
206-210	400	
211	450	
212	400	
213	525	
214-224	375	
225	4500	
➥1st Manhunter		
226	1500	
227-229	500	
230	550	
231	400	
232	300	
233	1250	
➥1st Batwoman		
234	325	
235	600	
236	350	
237-240	300	
241-260	250	
261-264	200	
265	325	
266	200	
267	250	
268-270	200	
271	200	854
272	175	
273	200	
274-280	150	
281-291	125	
292	125	706
293-297	125	
298	200	
299-305	100	
306	100	403
307-309	100	
310	100	249
311	200	
➥1st Catman		
312-320	100	
321	100	367
322-323	100	
324	100	408
325	100	411
326	100	
327	225	755
➥New Bat symbol		
328	175	
➥Alfred dies		
329-330	75	
331	65	
332	115	437
➥Joker		
333-340	60	
341	75	
342-349	60	
350	60	157
351	60	
352	60	267
353	75	339
354-355	75	
356	75	237
357	75	162
358	75	
359	350	1267
➥1st Batgirl		
360	65	239
361	65	238
362	65	213
363	100	354
➥2nd Batgirl		
364	60	258
365	90	379
366-368	60	
369	75	
370	45	168
371	80	295
➥Batmobile		
372	50	
373	50	183
374-375	50	
376	50	166
377	65	249
378	50 ▽	115
379	50	
380	50	160
381-382	40	
383	40	142
384	40	149
385	40	142
386	40	
387	75 △	188
388	50	211
389	35	150
390	35	
391-393	25	
394	35	121
395	125	505
➥N. Adams art		
396	35	135
397	35	
398	30	151
399	30	
400	175	920
➥1st Man-Bat		
401	30	
402	55	214
403	35 △	142
404	35	136
405-406	30	
407	30	175
408	40	173
409	40	162
410	40	144
411	30	243
➥1st Talia		

△ #152

THE INVINCIBLE IRON MAN

Sneaky shellhead

Throughout his career as Iron Man, Tony Stark has met challenges to his armor-clad alter ego by designing new and more powerful suits. This was evident in the early 1980s, when readers saw space armor and stealth armor among other outfits.

image © 1981 Marvel

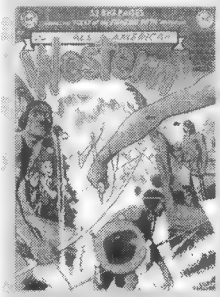
THE BOTTOM LINE

Fights Doctor Doom — 1st stealth armor — Goes to 60¢

NM	149	150	151	152	153	154	155	156	157	158
	AUG 81	SEP 81	OCT 81	NOV 81	DEC 81	JAN 82	FEB 82	MAR 82	APR 82	MAY 82
Price	$5	$7	$5	$5	$5	$7	$5	$5	$5	$5

RETROVIEW

All-American Western #116 ★★★



"Buffalo Raiders of the Mesa!" • 12 pp.

Johnny Thunder solves the mysterious murder of a gang of buffalo-killers by Indians who try to impersonate the crooks.

In a tale showing why DC Westerns were usually a notch or two above much of the rest, there's a lot of lore of the Old West loaded into this two-fisted story.

"3 Riders to Doom!" (Overland Coach) • 8 pp.

"The Saga of Goldville Jackie!" (Minstrel Maverick) • 8 pp.

"The Lawless Legion!" (Foley of the Fighting 5th) • 8 pp.

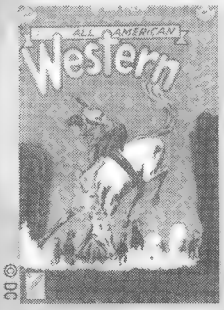
DC
Nov 1950
Writer: Uncredited
Pencils: Alex Toth, Kubert
Inks: Toth, Kubert
Cover: Toth

© DC

96 CGC copies

Then 10¢ NOW $165

All-American Western #117 ★★★★



"Johnny Thunder vs. Black Lightnin'!" • 12 pp.

Johnny Thunder recalls how he captured and tamed Black Lightning and won the horse's respect and love. For good measure, he captures a gang along the way.

The origin of Black Lightning, Johnny Thunder's wonder horse, is beautifully told through the horse's "words" in a story that presages DC's wonderful tales of Rex the Wonder Dog, which began a year later.

"The Rustlers of Sagamore Bluff!" (Overland Coach) • 8 pp.

"Trail of the Silver Medal!" (Minstrel Maverick) • 8 pp.

DC
Jan 1951
Writer: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover: Uncredited

1st CGC copy: 9.4 Then 10¢ NOW $165

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
412	25	116
413	25	
414	25	112
415	25	104
416	25	
417	25	101
418	25	94
419	25	85
420	25	82
421	25	62
422	25	121
423	25	
424	25	83
425	20	68
426	20	
427	20	61
428	15	49
429	15	49
430	15	41
431	15	42
432	15	46
433	15 ▽	51
434	15	51
435	15	46
436	15	35
437	20	91
438	28 ➥100-page issue	107
439	28 ➥100-page issue	142
440	28 ➥100-page issue	130
441	28 ➥100-page issue	138
442	28 ➥100-page issue	142
443	28 △ ➥100-page issue	135
444	28 ➥100-page issue	160
445	28 ➥100-page issue	161
446	12	51
447	8	30
448	8	34
449-450	8	
451	6 △	23
452-453	6	
454	6	31
455	6	
456	9	36
457	9	37
458	6	27
459	6	20
460	6	27
461	6	22
462	6	
463	45 ➥1st Calculator	30
464	6	
465	9	34
466	9	32
467	9	39
468	9	26
469	5	30
470	5	20
471	8 ▽	33
472	8	49
473	8	37
474	15 ➥1st new Deadshot	56
475	15 △	84
476	15	59
477	8	33
478	8	33
479	8	23
480	5	20
481	7	
482	5	
483	8	37
484	5	
485-486	4	
487	4	20
488-489	4	
490	4	27
491	4	
492	4	20
493-499	4	
500	5	17
501-503	4	
504	6	21
505	4	15
506-516	4	
517	4	13
518-523	4	
524	5	
525	4	
526	4	18
527-531	4	
532	4	12
533-534	4	
535	5	
536-554	4	
555	4	15
556-563	4	
564	4	17
565-568	3	
569	4	
570	4	15
571	3	
572	4	
573-574	3	
575	4	18
576	3	11
577	3	13
578	4 △	17
579-582	4	
583	4	16
584	4	
585	4	16
586	3	12
587	3	12
588	4	16
589	4	
590	4	21
591-619	3	
620	3	13
621-637	3	
638	3	12
639-675	3	
675/Platinum	5	
675/Variant	4	
676	3	
677-682	2	
682/Variant	3	
683-699	2	
700	4	
700/Variant	5	
701-718	2	
719	3	
720	4	
721-722	3	
723-740	2	
741	3	
742-746	2	
747-749	3	
750	5	
751	12 ➥1st Sasha	
752-774	3	
775	4	
776-799	3	
800	4	
801-815	3	
1000000	4	
Ann 1	5	
Ann 2	4	
Ann 3-7	3	
Ann 8	4	
Ann 9	3	
Ann 10	4	

Doctor Strange
MARVEL, 1968

169	75 ▽	249
170	30	114
171	30	118
172	27	100
173	27	109
174	20	69
175	35	138
176	27	142
177	27	
178	27 ▽	89
179	27	112
180	27	122
181-183	27	

Doctor Strange
MARVEL, 1974

1	25 △	81
2	18	77
3	10	55
4	10	42
5	8	31
6	8	26
7	7	30
8	4	17
9	4	
10	7	31
11	6	24
12-13	4	

Fights Diablo | Steve Ditko art | Moon Knight appears | 1st Obadiah Stane (voice only) | 1st Obadiah Stane (full) | Alcoholism returns | Rhodey takes over as Iron Man | Fights Thunderball | Stark International becomes Stane International

	159 JUN 82	160 JUL 82	161 AUG 82	162 SEP 82	163 OCT 82	164 NOV 82	165 DEC 82	166 JAN 83	167 FEB 83	168 MAR 83	169 APR 83	170 MAY 83	171 JUN 83	172 JUL 83	173 AUG 83
NM Price	$5	$7	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$3	$3	$3

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

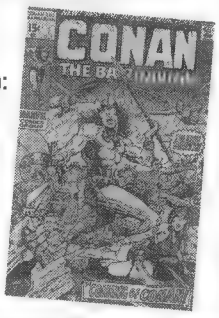
CBG Trendwatcher

John Tinkess, Another Dimension

After a few years in business, you start to see regular trends that can help you predict sales at different times of the year. After our 23 years in business, some of these trends have become so set in stone that I couldn't imagine anything that would change them. Until now, that is!

Traditionally, January and February are our slowest months, so, in anticipation of lower sales for that period, we cut back our new-comics ordering accordingly. However, sales this January have been phenomenal, and we found ourselves reordering titles like crazy just to keep up. It's hard to say exactly why January sales have been so strong this year, but I think a combination of unseasonably warm weather and a plethora of great books like ***Infinite Crisis*** and ***All Star Superman*** have helped. For years, it seemed as if many publishers would avoid putting out high-profile projects in the dead of winter, since it was a traditionally slow period, but I often wondered if part of the reason for this post-holiday slowdown was a lack of great books on the shelves. I'm not sure if this chicken or egg question has been answered yet, but I hope we continue to see great books being published throughout the year.

Our top sellers this month included: *Infinite Crisis, All Star Superman, All-Star Batman & Robin, New Avengers, Ultimate Extinction, Green Lantern, Teen Titans, Ghost Rider, X-Men: Deadly Genesis, Marvel Zombies,* and all parts of "Spider-Man: 'The Other.' "



Recent back issue sales of note (all unslabbed):
Conan #1 VF $175
DC Comics Presents #56 (Power Girl) NM $6
DC Comics Presents #94 (Lady Quark) NM $6
Marvel Spotlight #32 VF $32
What If? (1st series) #1 VF/NM $20

HousePicks

Gamma-irradiated picks

1. ***Incredible Hulk* #372-377** (perhaps the pinnacle of Peter David's definitive run on *Hulk*, dealing with Banner's many personas and featuring incredible art by Dale Keown)
2. ***Hulk: Future Imperfect*** (Peter David and George Pérez' examination of The Hulk's future)
3. ***Incredible Hulk* #467** (a poignant ending to Peter David's multi-year run on the title)
4. ***Incredible Hulk Annual* #7** (guest-starring Angel and Iceman by Roger Stern and John Byrne)
5. ***Marvel Masterworks Incredible Hulk* Vol. 1** (where it all began by Stan Lee, Jack Kirby and Steve Ditko — 'nuff said!)

John Tinkess *runs* ***Another Dimension*** *in Calgary, Alberta. He can be reached at* ***comics@another-dimension.com*** *or* ***(403) 283-7078.***

JSA #81

This spotlight on Stargirl does a solid job of showing how much Courtney Whitmore has matured from her debut in *Stars and S.T.R.I.P.E.*, as well as contrasting her relationship between her stepfather and her conflicted feelings about her natural father. As written by her creator, Geoff Johns, Stargirl shows she is worthy of fighting alongside — and learning from — her fellow JSAers, without falling into the trap of having her show up her teammates to prove she belongs. At the same time, Johns never forgets that under the mask is a teen-age girl, one living in a blended family with all that that entails. (Courtney's recollections not only bring new readers up to speed on her history but also provide valuable insights into a character more complex than she might appear.) The issue's final scene may be one of the most touching to appear in a DC comic book this year.

DC
WRITER:
GEOFF JOHNS
ARTISTS:
DALE EAGLESHAM, ART THIBERT
COLOR • 32 PGS.
$2.50

Dale Eaglesham and Art Thibert do an admirable job throughout the issue, rendering an attractive Stargirl while keeping in mind she is a teen and not a full-grown woman.

★★★½ — George Nelson

www.dccomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Doctor Strange		
CONTINUED		
13/30¢	20	
14	3	
14/30¢	20	
15	3	
15/30¢	20	
16	3	
16/30¢	20	
17	3	
17/30¢	20	
18-23	3	
23/35¢	15	
24	3	
24/35¢	15	
25	3	
25/35¢	15	
26-48	2	
49	2	6
50-81	2	
Ann 1	6	27
Special 1	3	
Donald Duck		
DELL, 1952		
26	300	
27-29	100	
30-44	65	
45 ➥Barks art	125	
46 ➥Barks "Secret"	175	
47-51	65	
52 ➥Barks "Lost"	150	
53	65	
54 ➥Barks Forbid. Valley	125	
55-58	50	
59-60 ➥Barks "Ants"	125	
61-67	40	
68 ➥Barks art	100	
69-70	40	
71-74	30	
75	30	138
76-84	30	
85-86	25	
87	25	102
88-120	25	
121-135	20	
136-150	15	
151-190	10	
191-210	5	
211-216	3	
217	5	
218-219	10	
220	15	
221	30	
222	175	
223-224	30	
225-228	15	
229-240	8	
241-245	15	
246	17	
247-249	5	
250	8	
251-260	4	
261-279	3	
280-285	2	
286	3	
287-307	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Doom Patrol		
DC, 1964		
86	135	484
87	70	
88	50	
89	50	152
90	50	
91-98	40	
99	60	
100	75	
101	25	
102	25	100
103-105	25	
106	25	108
107-108	25	
109	25	117
110	25	
111	25	121
112-113	25	
114	25	125
115-117	25	
118	25	149
119	25	
120	25	115
121 ➥Doom Patrol dies	45	
122-124	2	
Doom Patrol		
DC, 1987		
1	3	
2	2	
3	2	17
4-18	2	
19	3	
20-49	2	
50	3	
51-56	2	
57	3	
58-87	2	
Ann 1	1	
Ann 2	4	
Dracula Lives!		
MARVEL, 1973		
1	70	275
2-3	30	
4	10	40
5	20	76
6	25	
7-9	20	
10	30	
11-13	25	
Ann 1	25	99
80 Page Giant Magazine		
DC, 1964		
1	295	1184
2	150	
3-6	125	
7	150	
8 ➥Secret Origins	265	1133
9-10	125	
11	125	512
12	80	330
13-15	80	
Elektra		
MARVEL, 1995		
1	4	17
2-4	3	
Elektra		
MARVEL, 1996		
-1	2	
1	4	16
1/A	3	12
2	3	
3	3	44
4-19	2	
Elektra		
MARVEL, 2001		
1	4	
2-3	3	

△ #184

THE INVINCIBLE IRON MAN

Hostile takeover

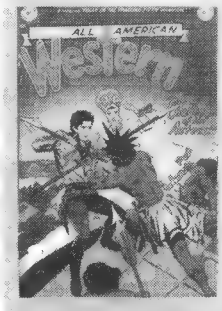
After Obadiah Stane and his company took over Stark International, renaming it Stane International, Tony Stark found himself without a company and facing his alcohol problems again. He solved the first problem by opening a new firm in California.

Image © 1984 Marvel

THE BOTTOM LINE

RETROVIEW

All-American Western #118 ★★★½



"Challenge of the Aztecs" • 12 pp.

Johnny Thunder discovers a secret valley of Aztecs to which their queen's ancestors had fled, "while Cortez rode with iron hoofs across Mexico."

In one of the few Johnny Thunder stories in All-American Western tinged with fantasy, Johnny defeats the evil Aztec Taxtyl and the crooked white man Buck Granite within six panels.

"Wild Horse Stampede!" (Overland Coach) • 8 pp.

"Law of the Six-Gun!" (Minstrel Maverick) • 8 pp.

"The Mystery of the Broken Arrow!" (Foley of the Fighting 5th) • 8 pp.

DC
Mar 1951
Writer: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover: Uncredited

© DC

All CGC copies Then 10¢ NOW $165

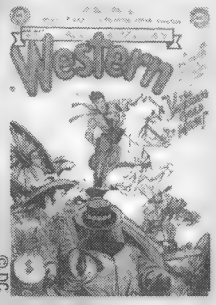
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
3/Nude	10	41
4-35	3	
Elektra: Assassin		
MARVEL, 1986		
1	3	7
2-8	3	
Elseworlds 80-Page Giant		
DC, 1999		
1	110	158
Eternals		
MARVEL, 1976		
1	10 ▽	33
1/30¢	25	94
2	5	13
2/30¢	20	
3-5	3	
6-12	2	
12/35¢	15	
13	2	
13/35¢	15	
14	2	
14/35¢	15	
15	2	
15/35¢	15	
16	2	
16/35¢	15	
17-19	2	
Ann 1	7	29
Fables		
DC, 2002		
1	4	
2-6	3	
6/Retailer ed.	15	61
7-45	3	
Famous Funnies		
FAMOUS FUNNIES, 1934		
1	16400	
2	3850	
3	4200	
4	1450	
5	1100	
6-10	825	
11-12	665	
13-17	415	
18	625	
19-20	415	
21-22	365	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
23-30	350	
31-38	235	
39-40	215	
41-50	180	
51-60	165	
61-70	145	
71-80	100	
81	85	
82	105	
83-90	85	
91-99	70	
100	75	
101-106	60	
107	60	182
108	60	130
109-110	60	
111-130	50	
131-142	38	
143	38	104
144-147	38	
148	38	79
149-150	38	
151-190	28	
191-208	25	
209 ➥Frazetta art	550	
210 ➥Frazetta art	550	2213
211-216 ➥Frazetta art	550	
217-218	25	
Fantastic Four		
MARVEL, 1961		
1 ➥1st Fantastic Four	20000	
1/Golden	70 △	329
2 ➥1st Skrulls	4500	
3	3000	
4	3500	
5 ➥1st Dr. Doom	5000	
6	2000	
7	1250	
8	1200	
9-10	1150	
11	1000	
12 ➥Thing vs. Hulk	2700	
13	600	
14	500	
15	700	3271
16-19	500	
20	600	2301
21	450	
22-23	250	
24	240	892

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
25 ➥Avengers app.	550	2005
26 ➥Avengers app	600	2475
27	300	
28 ➥X-Men app.	500	
29-30	260	
31	260	1301
32	250	968
33	250	598
34	250	1098
35	165	515
36-37	165	
38	165 ▽	555
39-40	165	
41	110	399
42	110	
43	110	652
44	85 ▽	302
45 ➥1st Inhumans	325	1206
46	150	498
47	100	359
48 ➥1st Silver Surfer	460 ▽	1619
49	350	1363
50	400	
51	150	
52 ➥1st Black Panther	300	1088
53	140	495
54	105	376
55 ➥Thing vs. Surfer	210 ▽	758
56	100	386
57	115	419
58	90	301
59	60 △	224
60	65	236
61	70	258
62	60	238
63	60	251
64	50	197
65	55	214
66 ➥1st Warlock	115	424
67	105	394
68	60	212
69	60	209
70	55	218
71	45	164
72 ➥Silver Surfer app	100	349
73	80	283
74	85	307
75	55	209
76	45	158

	174	175	176	177	178	179	180	181	182	183
	SEP 83	OCT 83	NOV 83	DEC 83	JAN 84	FEB 84	MAR 84	APR 84	MAY 84	JUN 84
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$4	$3
				Fights Flying Tiger			Rhodey (as Iron Man) fights Mandarin		Alcoholism controlled again	Fights Taurus

All-American Western #119 ★★★½



"The Vanishing Gold Mine!" • 12 pp.

After a three-issue absence, Swift Deer earns more respect from his own people after he reappears to help Johnny Thunder foil a tricky gang of gold thieves.

Readers who found Swift Deer an appealing character must have been puzzled by his temporary disappearance, but this clever tale more than helped make up for it.

"King of the Gold Rustlers!" (Overland Coach) • 8 pp.

"Pay Dirt Justice!" (Minstrel Maverick) • 8 pp.

"The Phantom Garrison!" (Foley of the Fighting 5th) • 8 pp.

DC
May 1951
Writer: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover: Gil Kane

Not CBG copy. **8.5** **Then 10¢ NOW $165**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
77	50	200
78	35	121
79	50	177
80	40	147
81	40	161
82	40	144
83	40	135
84	40	151
85	40	143
86	50	182
87	40	134
88	35 △	137
89	35	138
90	30	118
91	30 ▽	133
92	30 △	112
93	30	129
94	40	125
95	30	122
96	30	118
97	25	95
98	25	91
99	30	109
100	70	262
101	30	142
102	30	122
103	30	
104	30	137
105	30	124
106	22	79
107	30	123
108	22	77
109	20	76
110	20	62
111	20	76
112	175	645
➥Thing vs. Hulk		
113	25	97
114	27	91
115	25	96
116	65	210
➥52 pages		
117	15	
118	15 ▽	57
119	15	58
120	15	101
121	30	111
➥Galactus app.		
122	45	160
123	27	107
124	20	66
125	20	62
126	30	100
127	35	119
128	30	98
129	25	91
130	15	70
131	15 ▽	49
132	15	63
133	12	50
134	12	50
135	12	51
136	12	52
137	12	58
138	12	57
139	12	42
140	12	47
141	12	44
142	12	67
143	12	29
144	12 ▽	34
145	12	52
146	10	38
147	15 ▽	61
148	10	37
149	10 ▽	37
150	10	46
151	10	28
152	10	36
153	10	41
154	10	34
155	15 ▽	65
156	12	47
157	12 △	43
158	12	39
159	10	35
160	10	36
161	10	38
162	10	38
163	10	40
164	9	32
165	7	24
166	10	46
167	15 ▽	61
168	10	40
169	10	46
169/30¢	20	
170	10	42
170/30¢	20	
171	6 ▽	25
171/30¢	20	
172	6	30
172/30¢	20	
173	6	31
173/30¢	20	
174	6	33
175	6	30
176	6	27
177	6	28
178	6	31
179	6	30
180	6	20
181	6	24
182	6 ▽	28
183	6 △	23
183/35¢	15	
184	6	21
184/35¢	15	
185	5	19
185/35¢	15	
186	5	19
186/35¢	15	
187	5	28
187/35¢	15	
188	5	26
189	5	26
190	5	27
191	5 △	23
192	5	19
193	5	35
194	5	18
195	5	19
196	5	
197	5	17
198	5 △	36
199	5	
200	5	31
201	4	
202	4 △	17
203	4	17
204	4	
205	4 △	19
206	4	
207	4	23
208	4	23
209	4	19
210	4	20
211	4	41
212	4	
213	4 △	19
214	4	
215	4 △	18
216-226	4	
227	4	13
228-231	4	
232	4	14
➥Byrne script/art begins		
233	4	15
234-235	4	
236	4	18
237	4	
238	4	18
239	4	
240	3	15
241-243	3	
244	3	18

Tony moves to California — 1st Vibro — Fights Vibro — 1st Circuits Maximus — Fights Termite — Tony in old armor — Tony vs. Rhodey — Goes to 65¢ — 1st Scourge — Shaman appears — *Secret Wars II* tie-in

	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198
	JUL 84	AUG 84	SEP 84	OCT 84	NOV 84	DEC 84	JAN 85	FEB 85	MAR 85	APR 85	MAY 85	JUN 85	JUL 85	AUG 85	SEP 85
NM Price	$3	$3	$4	$3	$3	$3	$3	$3	$4	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above; **Fine (F)** is **1/3** (33%) of NM; **Very Good (VG)** is **1/5** (20%) of NM; **Very Fine (VF)** is **2/3** (67%) of NM; **Good (G)** is **1/8** (12.5%) of NM

CBG Trendwatcher

Jon Newman, Ultimate Comics

Doctor-Fantastic $

HEATING UP

Hardcovers have become the new thing. Everyone is rushing to get them. Hardcore collectors are getting the pricey limited printings, while readers are snatching them up because they last so well through re-reading.

The Walking Dead has become the hottest thing under the sun. The back issues are all selling well above guide, even on eBay. The trade paperbacks are impossible to stock; the hardcovers are still moving; and the new issue is by far the best selling of the series. Why? Because those who hadn't read the series before can now catch up, and everyone who reads it loves it. They tell their friends, and word of mouth increases the desire to read it even more.

DC continues to obliterate the competition with ***Infinite Crisis***. When was the last time stores could say they sold this many $4 comics? DC sold out of #4 quickly, and those who can't wait for the second printing have been gobbling them up at $7-$10 each. Wow!

Marvel is picking up heat for "Planet Hulk," as ***Incredible Hulk* #88** has been put on the endangered species list and has been moving at $15, as people realize this is where it all starts. ***X-Men: Deadly Genesis*** continues to sell well, and everybody and their mama are talking about Marvel Zombies. We are selling more of these than any other Marvel book, and #1 is moving at $35! That should level out with the second print, though.

COOLING DOWN

Marvel keeps putting out trades that don't sell. These trades of material from the '80s and '90s are mostly unwanted. Marvel needs to poll readers as to what stories they would like reprinted. Marvel one-shots also seem to be arriving DOA and have had little extended shelf life, although some have been pretty solid books.

LOOK AGAIN

Out-of-print trade paperbacks have decided to make themselves a new niche in the market. I constantly have people waiting for certain trades to come in in collections, and people are often willing to pay a premium for a first print or different cover. This isn't exclusive to hardcovers or ***Miracleman***, either. Sets of ***Onslaught*** trades are in high demand and can fetch $100. ***Essential Conan*** nets $50, when you see one, and the list goes on and on.

Also the "must-read-it-now" TPB market has often been willing to pay premiums for temporarily out-of-print books.

Runaways* Vol. 1** was getting $20 on eBay when it was temporarily out of print, and ***Titans/Young Justice: Graduation Day is still fetching $15. This is such a new trend that many stores don't have much knowledge of it.

House Picks

Gamma-irradiated picks

1. ***Incredible Hulk* #340.** Love that cover.
2. **"Planet Hulk."** The prelude was solid, and the first issue of the story arc was exiting.
3. ***Incredible Hulk* #180-182.** Some short furry Canadian shows up and make a truly weak debut. The fight with Wendigo, though, makes up for this Wolverine nonsense.
4. **"Return of the Monster."** Bruce Jones did a great job of making *Incredible Hulk* good without having Hulk in it. "Must" reading.
5. ***Hulk* #8.** Hard to find but worth the time. Expect to shell out $30 to $40, though.
6. ***Hulk: The End.*** The best Dale Keown art in existence. Also pricey, though. Look to spend $40-$60.

Jon Newman *is the manager of* ***Ultimate Comics*** *in Durham, N.C., which can be reached at* ***(919) 806-8282*** *or at* ***www.ultimatecomicsonline.com***

M.I.T.H.

Magic is real, although the general populace has no idea. Mystical hostiles have stolen a nuke. This happens with alarming frequency — so much so, that there's an entire taskforce that deals with this kind of thing.

IMAGE
WRITERS:
JENNIFER AND CHRIS HEPLER
ARTIST:
STEPHEN SEGOVIA
Color • 112 Pgs.
$9.99

A government agency that gathers mystical weapons conjures images of Indiana Jones, but no worries. The new guy on the team makes the obligatory *Raiders* reference, both putting it on the table and getting it out of the way.

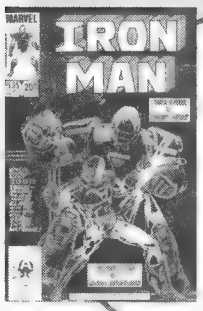
The story is cliché-ridden. The team consists of Strong Leader Woman, Brash New Guy (romance alert!), and Cannon Fodder. The mission is a quest that parallels an ancient myth. At least there aren't any Nazis.

There are bright spots of originality. Humor is provided by the president of the United States, who misuses magical artifacts as personal playthings. And don't miss the appendix, in which we see how the government covers up magical goings-on.

Most characters' faces could use more definition. The bad guys are way more visually engaging than the heroes. But the colors, by Mike Kelleher, are excellent.

★★½ — Jack Abramowitz

www.topcow.com
ISBN 1-58240-515-8



△ #200

THE INVINCIBLE IRON MAN

A big battlesuit

After years of making his armor more compact and lighter so he could carry it in a briefcase, Tony Stark reversed his thinking and unveiled a humongous red-and-white suit of armor in *Iron Man* #200. Fans did not take to it well, and the familiar red and gold soon returned.

Image © 1985 Marvel

Fantastic Four
CONTINUED

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
245	3	
246	3	17
247	3	21
248	3	11
249	4	
250	5	18
251	4	
252-255	3	
256	4	15
257-259	3	
260	5	
261	4	
262-268	3	
269	4	
270	3	
271	4	
272	5	
273-277	3	
278	3	15
279-285	3	
286	3	32
287-295	2	
296	3	
297-299	2	
300	3	
301-318	2	
319	3	
320-346	2	
347	3	12
348	3	18
349-350	3	
351-357	2	
358	3	
359-370	2	
371	3	
372-374	1	
375	3	
376-378	1	
379-380	2	
381	3	
382	2	
383-387	1	
387/Variant	3	
388-394	2	
394/Collector's	3	
395-398	2	
398/Variant	3	
399	2	
399/Variant	3	
400	4	
401-415	2	
416	4	
500	4	16
500/Collector's	4	
501	2	
502	5	
503-508	3	
509	2	
510-513	3	
514-516	2	
517-526	3	
527	7	13
➥Straczynski starts		
527/Variant	4	
527/DirCut	5	
527/Conv	7	
528-534	3	
Ann 1	900	3939
Ann 2	500	2014
Ann 3	175	
Ann 4	90	380
Ann 5	60 ▽	238
Ann 6	40	250
Ann 7	18	
Ann 8	18	74
Ann 9	10	
Ann 10	8	
Ann 11	8	39
Ann 12	5	28
Ann 13	5	18
Ann 14	5	
Ann 15	3	
Ann 16	3	3
Ann 17-27	3	
Special 1	2	
Ashcan 1	1	

Fantastic Four
MARVEL, 1996

1	4	16
1/Variant	3	
1/Gold	4	
2-11	2	
12	3	
13	2	

Fantastic Four
MARVEL, 1998

1	3	8
1/A	4	34
2-5	3	
6-24	2	
25	3	
26-34	2	
35	3	
36-49	2	
50-51	4	
52	2	
53	3	
54	4	
55-59	2	
60	1	
61-70	2	
Ann 1998	5	
Ann 1999	4	
Ann 2001	3	

Fantasy Masterpieces
MARVEL, 1966

1	75	278
2	35	
3	30	
4	18	49
5	18	
6	18	69
7	18 △	71
8	18	
9	30	111
➥Torch origin		
10	10	38
11	15	56

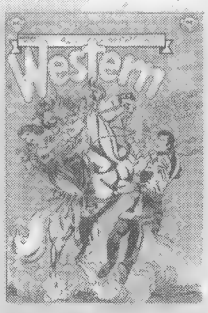
Fantasy Quarterly
INDEPENDENT PUB. SYND., 1978

1	55	111

Fear
MARVEL, 1970

1	95	319
2	30	
3	15	48
4	15	61
5	20	72
6-9	15	
10	35	121
➥Man-Thing starts		
11	18	79
12	12	44
13	9	33
14	9	36
15	12	51
16	12	50
17	12	46
18	9	31
19	25 ▽	120
➥1st Howard Duck		

RETROVIEW
All-American Western #120 ★★★½



DC
Jul 1951
Writer: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover: Gil Kane

"Ambush at Painted Mountain" • 12 pp.
Johnny Thunder and Swift Deer team to defeat a plot that hinges on the use of a balloon to convince Indians that one of their number can fly.

This story packs more intriguing plot developments into 12 pages than most comic-book tales could do in three times that many pages.

"Gold Coach Holdup!" (Overland Coach) • 8 pp.

"Wanted — a Sheriff!" (Minstrel Maverick) • 8 pp.

"The Duel of the Indian Chiefs" (Foley of the Fighting 5th) • 8 pp.

"What Cowboys Really Were Like" • 2 text pp.

© DC

Last CGC copy: 9.4 — Then 10¢ NOW $165

Firestorm
DC, 1978

1	8 ▽	31
2-5	2	

1st Issue Special
DC, 1975

1	7 ▽	24
2	5	19
3	4	21
4	4	
5	4	17
6	4	
7	5	20
8	15	46
➥Warlord		
9-12	4	
13	5 ▽	27

Flash
DC, 1959

105	6500	
106	2000	
107	1000	
108	850	
109	650	
110	1500	
➥1st Kid Flash		
111	450	
112	600	
➥1st Elong. Man		
113	550	
114	275	
115	350	
116	250	
117	300	
118-120	250	
121-122	200	
123	1500	
➥1st Earth-2		
124-128	150	
129	325	
➥GA Flash app		
130	150	15
131-136	125	
137	475	
➥GA Flash app.		
138-140	125	
141	150	
142	150	518
143	125	
144	100	381
145	100	390
146-148	100	
149	100	354
150	100	
151	80	292
152	65	232
153	65	
154-156	60	
157	60	204
158	60	
159	75	268
160	90	397
➥Giant-size		
161-164	50	
165	70	261
166	50	
167	50	159
168	95	340
169	70	178
➥Origin of Flash		
170-174	50	
175	175	682
➥Race w/Superman		
176	40	173
177	40	113
178-179	40	
180	50	198
181	35 △	112
182	35	
183	35	162
184	50	218
185-186	35	
187	65	276
188-189	35	
190	35	142
191	35	
192-193	25	
194	40	174
195	25	
196	40	
197-198	25	
199	25	100
200	25	
201-202	20	
203	25	99
204	20	
205	35	170
206	20	
207	17	
208	17	75
209	17	63
210	17	60
211	17	
212	17 △	56
213	25 ▽	96
214	40 ▽	210
215	35	153
216	17	68
217	17	
218	17	87
219	17	72
220	15	
221	15	61
222	15	57
223-226	15	
227	15	49
228	15	35
229	30	103
230	15	
231	15	37
232	30	101
➥100-page issue		
233-234	10	
235	10	33
236	10	38
237	10	
238-241	7	
242	7	24
243-245	7	
246	12	46
247-251	7	
252	7	29
253-262	7	
263	4	13
264-273	4	
274	5	20
275	7	29
276-288	4	
289	5	
290-299	3	
300	5	
301-304	3	
305-306	4	
307-349	3	
350	7	20
Ann 1	400	

Flash
DC, 1987

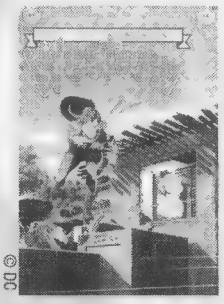
0	4	16
1	5	20
2-20	3	
21-49	2	
50	3	
51-78	2	

1st red-and-white armor — Ka-Zar appears — Goes to 75¢ — Fights Modok

	199	200	201	202	203	204	205	206	207	208
	OCT 85	NOV 85	DEC 85	JAN 86	FEB 86	MAR 86	APR 86	MAY 86	JUN 86	JUL 86
NM Price	$3	$3	$2	$2	$2	$2	$2	$2	$2	$2

THE BOTTOM LINE

All-American Western #121 ★★★



"The Unmasking of Johnny Thunder" • 12 pp.

When his father is kidnapped, Johnny Thunder tries to convince the town that he is really John Tane, the sheriff's son.

"You didn't think anyone would really believe it, did you?" asks Miss Kathy, the woman who holds the key to Johnny's heart. With Swift Deer leaving the pages of *All-American Western* in the previous issue, this is the last 52-page issue and Johnny's last 12-page story.

"Vengeance Trail!" (Overland Coach) • 8 pp.

"Two-Gun Editor!" (Minstrel Maverick) • 8 pp.

DC
Sep 1951
Writer: Uncredited
Pencils: Alex Toth
Inks: Tom Kubert
Cover: Uncredited

Near CGC copy: **7.5** Then 10¢ NOW **$110**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
79	3	
80	2	
80/Variant	3	
81-90	2	
91	4	
92	8	
➥1st Impulse		
93	5	
94-95	3	
96-99	2	
100	3	
100/Variant	4	
101-149	2	
150	3	
151-199	2	
200	4	
201-206	2	
207	6	
208	5	
209	4	
210	3	
210/2nd	2	
211	4	
212-213	2	
214	6	
➥Identity Crisis tie		
215	5	
➥Identity Crisis tie		
216	6	
➥Identity Crisis tie		
217	5	
➥Identity Crisis tie		
218	4	
219	9	
➥Inf. Crisis tie		
220	6	
221	5	
222-223	4	
224-229	3	
230	4	
1000000	3	
Ann 1	5	
Ann 2-4	2	
Ann 5-7	3	
Ann 8	4	
Ann 9	3	
Ann 10-13	4	
GS 1-2	5	
Special 1	4	
TV 1	4	

Flash Comics
DC, 1940

1	70000	
➥1st Flash, Hawkman		
2	8000	
3	5500	
4	4500	
5	3500	
6	5000	
7	4500	
8	3000	
9-10	3250	
11-20	2000	
21	1600	5313
22	1600	3817
23-24	1600	
25-40	1000	
41-49	800	
50	800	2121
51-61	600	
62	1000	
➥Kubert Hawkman		
63-69	600	
70	550	2175
71-72	550	
73	550	1713
74	550	
75	550	2125
76-79	550	
80	550	1925
81-85	550	
86	2250	
➥1st Black Canary		
87	875	
88-91	900	
92	3000	
➥1st solo Bl Canary		
93	700	2413
94-99	1000	
100	2500	
101-102	2250	
103	2500	
104	7000	
➥Flash origin recap		

Forbidden Tales of Dark Mansion
DC, 1972

5	35	
6	17	64
7	17	
8	12	
9	12	64
10	10	54
11-14	10	
15	15	69

Forever People
DC, 1971

1	35	125
2	20	42
3-5	18	
6	14	
7	14	62
8	14	57
9	14	65
10	14	23
11	14	

Four Star Spectacular
DC, 1976

1	12	44
2	7 △	14
3	7	13
4-6	7	

Frankenstein
MARVEL, 1973

1	40 △	150
2	15	56
3	9	49
4	9 ▽	39
5	9	57
6	7	50
7	7	49
8	18	85
9	20 △	74
10	6	
11	5	55
12	5	33
13-14	5	
15	5	46
16-17	5	
18	5	26

Freedom Fighters
DC, 1976

1	12	38
2	5	
3	5	19
4-15	4	

Friendly Neighborhood Spider-Man
MARVEL, 2005

1	9	22
2-3	4	
4-5	3	

Fury of Firestorm
DC, 1982

1	6	9
2-10	2	
11-61	1	
61/A	10	42
62-64	1	
Ann 1-4	2	

Generation X
MARVEL, 1994

-1	2	
½-½/Ltd.	3	
1	4	
2-24	2	
25	3	
26-49	2	
50	3	
51-56	2	
57	3	
58-74	2	
75	3	
Ann 1995	4	
Ann '96-'97	3	
Ann '98-'99	4	
Special 1	5	
Ashcan 1	1	
Holiday 1	4	

Ghost Rider
MARVEL, 1973

1	130 △	532
2	37 △	124
3	25	87
4	25	107
5	23	89
6	15	66
7	15	73
8	15	66
9	15	80
10	15 ▽	60
11	15	71
12	15	
13	15	42
14	15	45
15	12	34
16	12	33
17	10	39
17/30¢	20	
18	10 ▽	33
18/30¢	20	
19	10	38
19/30¢	20	
20	10	41
21	7	22
22	7	30
23	7	29
24	7	
24/35¢	15	
25	7	24
25/35¢	15	
26	7	
26/35¢	15	
27-29	7	
30	7	21
31-34	6	
35	6	22
36-37	6	
38	6	44
39	6	
40	6	19
41-47	6	
48	6	30
49	6	
50	12	49
51-53	5	
54	5	34
55	5	34
56	5	33
57-58	5	
59	5	24
60	5	39
61-62	5	
63	5	39
64	5	
65	5	21
66-68	5	
69	4	23
70	4	34
71-76	4	
77	4	17
78-80	4	
81	10	45

Ghosts
DC, 1971

1	100	301
2	35	
3-5	17	
6-10	12	
11-12	10	
13	10	74
14-19	10	
20	10	39
21-30	6	
31-39	5	
40	6	57
41-47	5	
48	5	13
49-50	5	
51-59	4	
60	4	22
61-66	4	
67	4	17
68	4	19
69-70	4	
71-95	3	
96	3	23
97-112	3	

Giant-Size Avengers
MARVEL, 1974

1	30 ▽	92
2	25	
3	20	77
4	20	69
5	15	62

... Captain America
MARVEL

1	20	65

Picks from the Past

Marc Patten, Heroes in Action

***Animal Man* #10 (Apr 89), #18 (Dec 89), #22-24 (Apr-Jun 90)** These Grant Morrison-written issues uncover the fact that The Psycho Pirate still remembers the original *Crisis*.

***Avengers* #240 and #241 (Feb, Mar 84)** Jessica Drew/Spider-Woman returns to life in this key tie-in to her new origin.

***Daredevil* Vol. 2 #9 (Dec 99)** The first appearance of Echo, a deaf master of martial arts who kicks DD's butt seven ways till Sunday. Oh, yeah, she's also finally been revealed as the super-ninja Ronin in *New Avengers*.

***DC Comics Presents* #56 (Apr 83), #78 (Feb 85), and #87 (Nov 85)** #56 staring Superman and Power Girl! This PG appearance is tough to find in high grade; #78 ends with a direct lead in to *Crisis on Infinite Earths*; #87 features the first appearance of Superboy-Prime, as in *Infinite Crisis* Superboy-Prime.

***The Kingdom* #1-2 (Feb 99)** The bookend issues of the sort of sequel to *Kingdom Come* features the first appearance of Earth-2 Superman post-*Crisis on Infinite Earths* is causing major waves, since *Infinite Crisis* arrived.

***The Flash* (2nd Series) #92 (Jul 94)** First appearance of Bart Allen/Impulse/Kid Flash. Don't say we didn't tell you about this ahead of time...

***Secret Origins* (3rd Series) #1 (Apr 86)** The pre/post-*Crisis* origin of the Golden Age (Earth-2) Superman.

***Superman* #75 (Jan 93)** Holy smokes, it took more than 10 years, but this is legitimately on people's want lists. The black-bagged version started at $15 at the beginning of the summer and now sells easily at $25. Miracles can happen!

__Marc Patten__ owns __Heroes in Action__, specializing in comics and toys from the 1960s to today. E-mail him at __HeroesInAction@aol.com__ or call him at (203) 820-4447.

Happy Hogan appears — Stark Enterprises' construction begins — 1st undersea armor — 1st Ghost — Spymaster dies — Fights Ghost

209	210	211	212	213	214	215	216	217	218	219	220	221	222	223
AUG 86	SEP 86	OCT 86	NOV 86	DEC 86	JAN 87	FEB 87	MAR 87	APR 87	MAY 87	JUN 87	JUL 87	AUG 87	SEP 87	OCT 87
NM Price $2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY: **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM
OTHER GRADES **Fine (F)** is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

Mutts: Sunday Evenings

Patrick McDonnell's daily newspaper strip has a sense of humor that comes off as part *Looney Tunes* and part *Calvin & Hobbes*. For those who prefer real descriptions, McDonnell's talented soft pencils and wit combine for a strip that's comfortable yet will appeal to those of other mindsets.

ANDREWS MCMEEL
WRITER AND ARTIST:
PATRICK MCDONNELL
COLOR • 144 PGS.
$12.95

The main characters are Mooch the cat and Earl the dog. There's more love here than competition for human attention, as Mooch and Earl utilize their feline and canine points of view to present their world — and the world at large — in a different light, often utilizing pop-culture references.

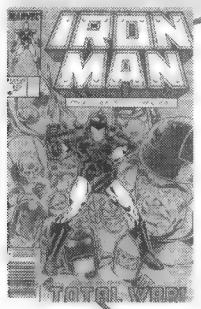
This isn't a book that will make you laugh vociferously, but there are plenty of soft chuckles built in, and the entertainment value is consistent: rarely a lull, but also rarely a strip you'll remember long after reading.

Sunday Evenings is the latest collection of the Sunday strips, preceded by *Sunday Mornings* and *Sunday Afternoons*. Enjoy it without worrying about life for a while.

★★★ **— Ray Sidman**

www.andrewsmcmeel.com
ISBN #: 0-7407-5535-8

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Giant-Size Captain Marvel		
MARVEL		
1	16	62
... Chillers		
MARVEL, 1974		
1	25 ▽	90
➥1st Lilith		
... Chillers		
MARVEL, 1975		
1	20	
2	15	54
3	15	
... Conan		
MARVEL, 1974		
1	16	55
2	10	40
3	7	44
4	6	16
5	6	
... Creatures		
MARVEL, 1974		
1	25	85
... Daredevil		
MARVEL, 1975		
1	15	
... Defenders		
MARVEL, 1974		
1	20	74
2	10	47
3	10	47
4	7	32
5	7	
... Dr. Strange		
MARVEL, 1975		
1	15	49
... Dracula		
MARVEL, 1974		
2	22	
➥was GS Chillers		
3	15	
4	15	53
5	20	68
➥1st Marvel Byrne		
... Fantastic Four		
MARVEL, 1974		
1	20	
2	12 ▽	45
3	10	30
4	12	
5	10	36
6	10	32
... Hulk		
MARVEL, 1975		
1	23	83
... Invaders		
MARVEL, 1975		
1	15	59
➥G.A. Subby origin		
... Iron Man		
MARVEL, 1975		
1	17	79
... Man-Thing		
MARVEL, 1974		
1	15	57
2	9	
3	12	37
4	10	38
5	12	40
... Marvel Triple Action		
MARVEL, 1975		
1	15	
2	12	49
... Master of Kung Fu		
MARVEL, 1974		
1	17	
2	12	
3	10	32
4	10	25
... Power Man		
MARVEL, 1975		
1	20	71
... Spider-Man		
MARVEL, 1974		
1	35	119
2	12	51
3	12	51
4	45	164
➥Punisher app.		
5	12 △	50
6	15	57
... Super-Heroes		
MARVEL, 1974		
1	25	75
... Super-Stars		
MARVEL, 1974		
1	20 ▽	72
... Super-Villain Team-Up		
MARVEL, 1975		
1	17	64
2	10	38
... Thor		
MARVEL, 1975		
1	20	86
... Werewolf By Night		
MARVEL, 1974		
2	20	
3	15	
4	15	72
5	15 ▽	46
... X-Men		
MARVEL, 1975		
1	800 △	1490
➥1st new X-Men		
2	80	123
3-4	5	
G.I. Joe		
IMAGE, 2001		
1	3	15
2	3	7
3	3	10
4	4	
5	3	6
6-22	3	
22/Graham	12	
23-25	3	
G.I. Joe		
DEVIL'S DUE, 2004		
26-35	3	
35/Variant	4	
36-42	3	
G.I. Joe, A Real American Hero		
MARVEL, 1982		
1	14 △	32
2	8	22
3	4	18
4	4	18
5	4	25
6	4	12
7-8	4	
9	4	22
10	6	20
11	4	15
12	4	
13	4	15
14	5	15
15-18	4	
19	6	30
20	4	22
21	15	82
➥Silent issue		
22	4	
23	4	10
24-25	4	
26	4	22
27	4	16
28-33	4	
34	4	9
35-45	4	
46	4	10
47-52	4	
53	4	20
54	4	
55	4	13
56	5	7
57	3	
58	4	
59-74	3	
75	3	11
76-92	3	
93	3	20
94	3	
95	3	20
96-149	3	
150	3	20
151	3	19
152	7	31
153	7	27
154	7	
155	16 △	67
➥Low circulation		
YB 1	3	
YB 2-4	2	
SP 1	20	86
Gorgo		
CHARLTON, 1961		
1	200	
2	100	206
3	100	
4	75	
5	50	
6-10	40	
11-13	30	
14	30	54
15-16	30	
17-18	20	
19	20	57
20-23	20	
Great Comics		
GREAT COMICS, 1941		
1	500	415
2	285	
3	660	
➥Hitler story		
Green Lama		
SPARK, 1944		
1	750	
2	475	
3	340	
4-5	240	
6	180	
7	180	326
8	180	
Green Lantern		
DC, 1941		
1	37500	
➥Grn Lantern origin		
2	7500	
3	5500	
4	4000	
5	2750	
6	2250	
7-10	2000	
11-20	1500	
21-30	1250	
31-34	1000	
35-38	1250	
Green Lantern		
DC, 1960		
1	4500	
➥1st Guardians		
2	1000	
3	600	
4-5	450	
6	400	
7-10	300	
11-12	200	
13	250	
14-15	175	
16	175	555
17	150	555
18-20	150	
21-24	125	
25	125	623
26	125	
27	125	486
28	100	387
29	100	318
30	100	476
31-33	75	
34	75	243
35	75	279
36	75	
37	75	243
38	75	305
39	75	221
40	350	1262
➥GA Lantern app.		
41	75	253
42-46	75	
47	75	315
48	75	280
49	75 △	326
50	60	
51	60	188
52	80	317
53	55	
54	55	209
55	55	333
56	55	145
57	55	146
58	55	211
59	125	495
➥1st Guy Gardner		
60-62	50	
63	50	130
64	50	166
65	50	222
66	50	122
67	50	
68	50 ▽	212
69	50	251
70-71	50	
72	50 ▽	161
73	50 ▽	195
74-75	50	
76	375	2301
➥Green Arrow starts		
77	75	243
78	75	280
79	60	
80	60	201
81	60	208
82	60	227
83	60	187
84	60	199
85	50 ▽	205
86	60	216



△ #225

THE INVINCIBLE IRON MAN

Reclaiming technology

After years of having his designs corrupted and stolen by competitors and, more disturbing, being used by various villains, Tony Stark began a "search and destroy" mission to recover and/or nullify as many of these threats as possible in *Iron Man* #225 (Dec 87).

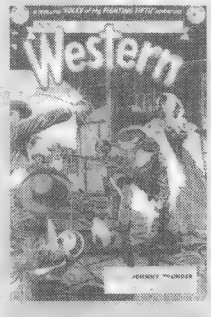
image © 1987 Marvel

"Armor Wars" begins ▼ Death of Gremlin ▼ New armor ▼ "Armor Wars" ends ▼ Variant printing ▼

NM Price	224 NOV 87 $2	225 DEC 87 $3	226 JAN 88 $3	227 FEB 88 $3	228 MAR 88 $3	229 APR 88 $3	230 MAY 88 $3	231 JUN 88 $3	232 JUL 88 $3	232/A JUL 88 $3

THE BOTTOM LINE

RETROVIEW
All-American Western #122 ★★½



DC
Nov 1951
Writer: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover: Toth

"The Real Johnny Thunder" • 10 pp.

"Johnny Thunder's a name I made up for myself when I drop the identity of John Tane! There's no such person!" Johnny meant legally, of course.

When Johnny is led to a Mexican castle through a secret pass, the story takes on a hokey aura. It's not a bad tale but not up to standard for this wonderful series. This is the first 44-page issue of *All-American Western*.

"No Mail for Mesquite!" (Overland Coach) • 8 pp.

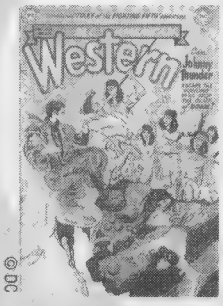
"The Walking Newspaper!" (Minstrel Maverick) • 4 pp.

"The Apache Raiders of Terror Valley!" (Foley of the Fighting 5th) • 8 pp.

©DC

Then copy 9.0 Then 10c NOW $110

All-American Western #123 ★★★★



DC
Jan 1952
Writer: Uncredited
Pencils: Alex Toth
Inks: Sy Barry
Cover: Gil Kane

"Johnny Thunder's Strange Rival!" • 8 pp.

Johnny Thunder finds he must temporarily adopt the alter ego of "The Man in the White Mask" — then has to convince everyone that White Mask gave his life to rescue Johnny Thunder!

It's a lot of plot to cram into eight pages, but the story works beautifully. When *All-American Western* dropped its page count, Johnny's stories became shorter. But they were still pips!

"Buzzard of the Badlands!" (Overland Coach) • 6 pp.

"Four-Footed Trooper!" (Foley of the Fighting 5th) • 8 pp.

No CGC copies Then 10¢ NOW $110

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
87	50	241
88	30	117
89	45	165
90	10	35
91-92	10	
93-96	9	
97	9	29
98	9	
99	9	31
100	10	39
101	9	
102-111	4	
112	8	
113-115	3	
116	8	31
117-121	3	
122	4	
123	6	
124-130	3	
131-135	2	
136-139	3	
140	2	
141	5	
➥1st Omega Men		
142-144	3	
145-149	2	
150	5	18
151-173	2	
174	3	
175-178	2	
179	3	
180-193	2	
194	3	
195	4	15
196-205	2	
Special 1-2	3	

Green Lantern
DC, 1990

0	4	
1	7	22
2	3	
3-26	2	
27-45	1	
46	4	15
47	2	
48-49	5	
50	5	19
51	3	
52-80	2	
81	3	
81/Variant	4	
82-99	2	
100/A	5	
100/B	3	
101-149	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
150	4	
151-174	2	
175	4	
176	8	
177	4	
178-181	2	
1000000	3	
Ann 1	4	
Ann 2-3	3	
Ann 4	4	
Ann 5	3	
Ann 6	4	
Ann 7-8	3	
Ann 9	4	
Ann 1963	6	
GS 1-2	5	
GS 3	6	
3D 1	5	
3D 1/Ltd.	17	

Grendel
COMICO, 1983

1	45	80
2	35	76
3	26	75

Gunhawks
MARVEL, 1972

1	50	180
2	18	
3	8 ▽	26
4-7	8	

Harbinger
VALIANT, 1992

0	4	18
0/Pink	65	38
1	30	42
2	8	19
3	8	
4	11	19
5	10	
6	9	
7	7	3
8-10	4	
11	2	
12-28	1	
29	2	
30-34	1	
35	2	
36-38	1	
39	3	
40	4	
41	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
7	9	35
8	9	
9	9	51
10	8	32
11	9	39
12	9	37
13	9	50
14	9	38
15	9	28
16	9	

Hollywood Funny Folks
DC, 1950

27	90	
28-30	70	
31-37	50	
38	40	143
39-49	40	
50-60	30	

Hong Kong Phooey
CHARLTON, 1975

1	40	151
2	20	
3-9	10	

Hot Stuff Little Devil
HARVEY, 1957

1	450	
2	200	
3	150	
4-5	100	
6-10	75	
11-20	60	
21-30	40	
31-40	25	
41-44	20	
45	20	100
46-50	20	
51-58	15	
59	15	96
60-70	15	
71-100	10	
101-121	7	
122-145	5	
146-177	3	

Hot Wheels
DC, 1970

1	45	279
2	30	
3-5	24	
6	30	198

House of M
MARVEL, 2005

1	4	
1/Quesada	30	12
1/DirCut	4	
1/Madurera	12	
1/Gatefold	5	
2	3	
2/Dodson	25	
3	6	
➥Hawkeye returns		
3/Cassaday	20	
4	3	
4/Peterson	15	
5	5	
5/McKone	15	
6	3	
6/Land	15	
7	4	
8	3	

House of Secrets
DC, 1956

1	1500	
2	550	
3	450	
4	350	
5-7	200	
8	230	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
9-12	200	
13-15	125	
16-20	110	
21	85	
22	80	
23	100	
➥1st Mark Merlin		
24-30	80	
31-50	65	
51-60	52	
61	125	
➥1st Eclipso		
62	60	
63-65	50	
66	65	
➥Eclipso cover		
67	40	
68-76	36	
77	36	88
78-79	36	
80	45	
81	55	
➥1st Abel		
82-84	20	
85	32	385
86	20	
87	45	
➥Wrightson art		
88	40	319
89	40	190
90	40	227
91	40	
92	450	1677
➥1st Swamp Thing		
93-94	25	
95	25	96
96	25	
97	25	152
98	25	86
99	25	148
100	27	103
101	18	
102	18	72

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
103	18	171
104	18	45
105	18	206
106	18	89
107	18	81
108	18	
109	18 △	39
110-111	18	
112	18	77
113	10	
114	10	87
115	10	
116	10 △	55
117	10	86
118-122	10	
123	10	34
124-130	10	
131	10	29
132-138	10	
139	10	55
140	10	34
141	10	
142-154	7	

Howard the Duck
MARVEL, 1976

1	15	51
2	5	22
3	4	21
3/30¢	20 ▽	39
4	2	22
4/30¢	20	
5-11	2	
12	7	29
13	5	22
13/35¢	15	
14	2	
14/35¢	15	
15	2	
15/35¢	15	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
16	2	
16/35¢	15	
17	2	
17/35¢	15	
18-32	2	
33	3	
Ann 1	4	18

Howdy Doody Comics
DELL, 1950

1	425	
2	185	
3	125	
4-5	100	
6	125	
7-10	75	
11-20	55	
21	40 ▽	128
22-30	40	
31-38	36	

H.R. Pufnstuf
GOLD KEY, 1970

1	55	209
2-3	40	
4-6	35	
7	25	141
8	25	

Hulk
MARVEL, 1999

1	4	17
1/A	5	21
1/Autographed	4	
1/Gold	4	73
2-7	3	
8	3	31
9-11	3	

Original Art

"Innocent" fakes

Not all forgeries were done with criminal intent. Many were done innocently for reasons other than to make a profit and often end up years later on the market erroneously described as being done by the artist who drew the real series.

Copying artists' work has been a natural part of the learning process for centuries, and comics art is no exception. I can remember years ago being at the Chicago Comicon when someone brought original strips to sell. One was a very early 1930s *Mickey Mouse* daily. Right below it was an attempted line-for-line copy done by the young artist, who requested the original art from the Walt Disney studios. The artist's descendent received a lot for the real daily and nothing for the copy that accompanied it.

Such artists as **Charles Dana Gibson** had students copy their work as part of class assignments, often down to the signature (though these often have the student's initials elsewhere on the art). In other cases, students drew copies of the originals for class or community projects. I own three large boards from a 1940s 4H project with carefully rendered drawings of every major comic strip of that year.

The problem, of course, comes when this material later ends up on the market, and sellers and buyers need to sort out what it really is.

— George Hagenauer

Ant-Man appears | Spider-Man appears | 1st Madame Masque II | Stark shot and crippled | New armor allows Tony to walk again | Goes to $1

233	234	235	236	237	238	239	240	241	242	243	244	245	246	247
AUG 88	SEP 88	OCT 88	NOV 88	DEC 88	JAN 89	FEB 89	MAR 89	APR 89	MAY 89	JUN 89	JUL 89	AUG 89	SEP 89	OCT 89
NM Price $2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$3	$2	$2	$2

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
◮ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Nana Vol. 1

Nana is the story of two 20-year-old women who share the same first name and nothing else. Nana Komatsu is desperately looking for love with a tendency to hook up with emotionally unavailable older men; Nana Osaki is her polar opposite, a sexually adventurous would-be punk diva who never lets relationships get in the way of where she's going. Both are on their way to Tokyo to make their dreams come true.

VIZ
WRITER:
AI YAZAWA
ARTIST:
AI YAZAWA
B/W • 192 Pgs.
$8.95

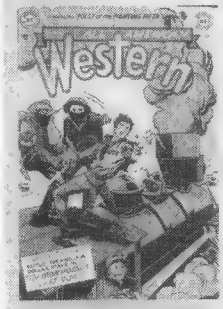
Each of the book's separate "tracks" (the Nanas never meet, at least not in this volume) are naturalistic in execution; the characters and their situations invariably seem real, whether it's Nana O's heady club scene or Nana K's increasingly desperate attempts to find and hold a man.

There's sexually charged material in this manga, but it's nice to see it handled in such a genuinely frank fashion; there's nothing about that it that's salacious. (For the most part, anyway; after a show Nano O gives one of her female fans a full-on kiss that screams she's either showing off or acting out.)

★★★ **— S.A. Bennett**

www.shojobeat.com
ISBN: 1-42150-108-2

RETROVIEW
All-American Western #124 ★★★½



"The Iron Horse's Last Run" • 6 pp.
When beloved train engineer Pop Douglas and his train are both set to be retired, Johnny Thunder makes sure the train's record of never being robbed is kept intact on its last day of service.

This human-interest tale is an amazing example of how resourceful DC's writers and editors became, when the page count of the comics decreased.

"The Bushwhacked Baggage!" (Overland Coach) • 6 pp.

"Six-Gun Showdown!" (Minstrel Maverick) • 6 pp.

"Terror on the Telegraph Trail!" (Foley of the Fighting 5th) • 6 pp.

DC
Mar 1952
Writer: Uncredited
Pencils: Alex Toth
Inks: Sy Barry
Cover: Toth

© DC

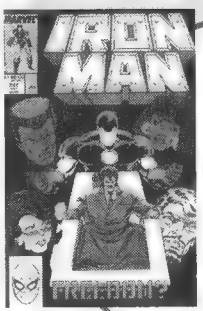
Near Mint CGC copy: **8.5** **Then 10¢ NOW $110**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Hulk		
MARVEL, 1978		
➥Magazine		
10-15	7	
16	7	23
17-21	7	
22	5	
23	5	16
24-27	5	
Human Torch		
MARVEL, 1940		
1	32000	32
2	7400	
3	4800	
4	3400	
5	4650	
6-7	2100	
8	3400	
9	2100	
10	2750	
11-15	1850	
16-20	1250	
21-30	1025	
31-38	850	
Identity Crisis		
DC, 2004		
1	15	9
1/Sketch	225	157
1/DF	15	
2	8	
3	7	
4	8	
5	7	
6	8	
7	7	
7/DF Morales	15	
7/DF Turner	25	
Incredible Hulk		
MARVEL, 1962		
-1	2	
1	13000	
➥1st Hulk		
2	3500	
3	2000	
4-5	1750	
6	2250	7800
102	150 ▲	527
103	100	365
104	75 △	268
105	70 ▽	226
106	50	178
107	50 ▽	153
108	50	140
109	50	134
110	50	159
111	50 △	114
112	50 ▽	126
113	40	154
114	40	133
115	40	148
116	35 ▽	96
117	35 ▽	119
118	35	184
119	35	115
120	35	122
121	35	167
122	55 ▽	231
➥Thing vs. Hulk		
123	30	89
124	30	121
125	30	96
126	25	115
127	25	64
128	25	100
129	25	78
130	25	80
131	30	118
132	25	97
133	20	86
134	16	53
135	16	55
136	16	
137	20	95
138	20	81
139	20	77
140	20	82
➥Harlan Ellison		
141	20 ▽	251
➥1st Doc Samson		
142	20	92
143	20	109
144	20	71
145	20	183
146	20	
147	20	88
148	20	55
149	20	72
150	20	54
151	20	62
152	25	79
153	20	106
154	20	67
155	20	57
156	20	59
157-158	20	
159	20	79
160	20	64
161	30	108
162	55	191
➥1st Wendigo		
163	15	55
164	15	
165	15	48
166	15 ▽	55
167	15	53
168	15	
169	15	70
170	15	48
171	15	88
172	25	89
➥X-Men app.		
173	15	52
174	15	39
175	15 ▽	47
176	15	45
177	17 ▽	66
178	17	62
179	16	50
180	180	649
➥Wolverine cameo		
181	750 ▽	2107
➥1st Wolverine story		
181/Ace	5	24
182	100	332
➥2nd Wolverine		
183	12	45
184	10	
185	10	28
186	10	30
187	10	
188	10	67
189	10	45
190	10 ▽	28
191	8	55
192	8	33
193	8	49
194	8 ▽	27
195	8 ▽	33
196	8	41
197	8	51
198	8 ▽	34
198/30¢	20	
199	8	27
199/30¢	20	
200	11 △	40
200/30¢	30	
201	7	
201/30¢	20	
202	7	39
202/30¢	20	
203	7	28
204-205	7	
206	7	31
207	7	
208	7	28
209	7	
210	7	20
211	7 ▽	32
212	7	
212/35¢	15	
213	7	
213/35¢	15	
214	7	27
214/35¢	15	
215	7	17
215/35¢	15	
216	7	
216/35¢	15	
217	7	
218	7	40
219-222	5	
223	5	19
224	5	22
225-230	5	
231	5 △	18
232	5	
233	5	22
234	5	33
235	5 ▽	24
236-240	5	
241-248	4	
249	4	15
250	7	28
251-285	3	
286	4	
287-295	3	
296	5	
297	4	
298-299	3	
300	4	21
301-302	3	
303	3	13
304-313	3	
314	3	16
315-319	3	
320-323	2	
324	5	22
325	3	
326	4	
327-328	3	
329	2	
330	5 ▽	19
➥1st McFarlane		
331	5	16
332-334	5	
335	2	
336-339	3	
340	14 ▽	36
➥vs. Wolverine		
341	4	14
342-349	2	
350	5	18
➥1st Dale Keown		
351-371	2	
372	3	10
373	2	13
374-375	2	
376	2	12
377	3	13
378	3	
379	2	11
380-384	2	
385	4 ▽	11
386	3	
387-391	2	
392	3	
393	4	10
394	3	
395-399	2	
400	3	
401-417	2	
418	2	13
418/Variant	3	
419	2	
420	2	4
421-425	2	
425/Variant	4	
426-448	2	
449	8	16
450	5	
451-474	2	
Ann 1	115 △	395
Ann 2	40	141
Ann 3	25	98
Ann 4	25	189
Ann 5	9	36
Ann 6	7 ▽	24
Ann 7	9 ▽	42
Ann 8	5	19
Ann 9	3	
Ann 10	4	15
Ann 11	3	10
Ann 12-19	3	
Ann 20	4	
Ann '97-'98	3	
Ashcan 1	1	
Incredible Hulk		
MARVEL, 1999		
➥Cont'd from Hulk		
12-20	3	
21-24	2	
25	3	25
26-33	2	
34	13 ▽	31
➥Bruce Jones starts		
35	6	21
36	5	15
37	5	14
38	5	12
39	4	13
40	4	10
41	4	
42-44	3	
45	3	11
46	3	
47-49	2	
50	5	12
51	4	14
52	3	
53	3	10
54	3	9
55-63	2	
64	3	9
65-66	2	
67-72	3	
73-74	2	
75-76	4	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.



△ #248

THE INVINCIBLE IRON MAN

Put one foot in front of the other ...

After being shot and crippled by Kathy Dare, Tony Stark was placed in a new Iron Man suit that allowed him to walk.

Since that would have compromised his secret identity, a better solution of an implanted microchip was quickly developed.

Image © 1989 Marvel

THE BOTTOM LINE

	248	249	250	251	252	253	254	255	256	257
					Stark walks	Fights Dr. Doom	"Acts of Vengeance"; fights Dr. Doom, Wrecker, Chemistro			
NM Price	NOV 89 $2	NOV 89 $2	DEC 89 $2	DEC 89 $1	JAN 90 $1	FEB 90 $1	MAR 90 $1	APR 90 $1	MAY 90 $1	JUN 90 $1

All-American Western #125 ★★★½

"Johnny Thunder's Last Roundup!" • 8 pp.

When Johnny Thunder reverts to John Tane to save both his father's life and pride with uncharacteristic daring, the old sheriff's words ring true: "... the only reason he fought like that was 'cause I was goin' to be killed! He couldn't do it again in a million years! But I'm right proud o' him!"

John Tane's smile on the last page — Toth's last illustration in the series — is priceless.

"The Floating Stagecoach!" (Overland Coach) • 6 pp.

"Wheel of Death!" (Minstrel Maverick) • 4 pp.

DC
May 1952
Writer: Uncredited
Pencils: Alex Toth & Kubert
Inks: Sy Barry, Kubert
Cover: Toth

40 CGC copies **Then 10c NOW $110**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
77-82	3	
83	5	
83/2nd	4	
84	3	
84/2nd	4	
85-91	3	
Ann 1999	5	
Ann 2000	4	
Ann 2001	3	

Infinite Crisis
DC, 2005

1	8	
2	6	
3-5	4	

Inhumans
MARVEL, 1975

1	8	33
2-4	4	
4/30¢	7	55
5	4	24
6	3	
6/30¢	20	
7	3	
8	3	26
9	3	
10	3	11
11	3	
11/35¢	15	
12	3	33
12/35¢	15	
Special 1	4	

Invaders
MARVEL, 1975

1	18 ▽	60
2	10	39
3-4	6	
5	5	20
6	5	24
6/30¢	20	
7	5	29
7/30¢	20	
8-9	5	
10-12	4	
13	4	19
14	4	14
15-16	4	
17	4	18
17/35¢	7	
18	4	21
18/35¢	7	
19	4	
19/35¢	7	
20	5	18
20/35¢	10	
21	3	
21/35¢	6	
22	4	19
23-25	4	
26	4	15
27	4	19
28-29	4	
30	4	17
31	3	
32	3	31
33	4	
34	3	
35	3	20
36-40	3	
41	4	
Ann 1	12	83

Iron Fist
MARVEL, 1975

1	35 ▽	146
2	12	36
3	10	38
4	8	28
4/30¢	20	
5	8	32
5/30¢	20	191
6	8	39
6/30¢	20	
7	8	39
8	8	48
9	8	37
10	8	41
11	8	41
12	8	45
13	8	36
13/35¢	10	
14 ➥1st Sabretooth	80 △	275
14/35¢	150	
15 ➥X-Men app	27 △	87
15/35¢	75	

Ironjaw
ATLAS-SEABOARD, 1975

1	9	16
2	6	22
3	6	
4	8	35

Iron Man
MARVEL, 1968

1	250 ▲	942
2	60	200
3	60	178
4	60	197
5	55 △	203
6	50 △	146
7	50 ▽	166
8	40 △	152
9	90	182
10	42	151
11	35	127
12	35	118
13	27	79
14	27	117
15	27	82
16	27	114
17	27	96
18	25	75
19	25	109
20	25	104
21	20	79
22	20	72
23	20	67
24	20 △	108
25	20	
26	20	78
27	20	70
28	20	75
29	20	
30	20	51
31	15	
32	15	66
33-34	15	
35	15	69
36	15	62
37	15	64
38	15	
39	15	70
40	15	49
41	12	
42	12	51
43 ➥1st Guardsman	35	144
44	12	
45	15	54
46	15 △	60
47 ➥Barry Smith art	35	127
48-49	12	
50	12	44
51	17	55
52	10	69
53	10	54
54	16	
55 ➥1st Thanos	110 △	457
56 ➥Starlin art	15	55
57	15	54
58	15	41
59	15	
60	15	69
61	15	
62	15	70
63-65	15	
66	15	66
67	15	40
68	10	50
69-72	10	
73	10	31
74	10	36
75	10	30
76	10	52
77	10	35
78-79	10	
80	10	33
81	10	36
82	10	20
83	10	
84	10	32
85	10	21
85/30¢	20	
86	10	41
86/30¢	20	
87	10	
87/30¢	20	105
88	10	33
88/30¢	20	
89	10	34
89/30¢	20	
90-91	10	
92	10	19
93	10	28
94	10	27
95	10	24
96	10	29
97	10	39
98	8	27
99	8	20
99/35¢	15	
100	12 ▲	47
100/35¢	18	
101	7	
101/35¢	12	
102	7	
102/35¢	12	
103	7	
103/35¢	12	
104	7	38
105	7	32
106	7	
107	7	16
108	7	
109	7	33
110-111	7	
112	7	24
113	7	
114	7	19
115	7	18
116-117	7	
118	7	20
119	7	
120	7	23
121-122	7	
123	7	18
124-125	7	
126	7	20
127	7	20
128 ➥Alcoholism issue	7	37
129	7	24
130	5	18
131-132	5	
133	5	12
134-136	5	
137	5	23
138-139	5	
140	5	17
141-149	5	
150	7	22
151-153	5	
154	7	17
155	5	19
156	5	16
157-159	5	
160	7	
161-170	5	
171-181	3	
182	4	
183-185	3	
186	4	
187-191	3	
192	4	
193-195	3	
196	3	15
197-200	3	
201-224	2	
225-232/A	3	
233	2	17
234	2	
235	2	17
236-237	2	
238	2	15
239	2	9
240-243	2	
244	3	10
245	2	10
246-250	2	
251-257	1	
258-280	2	
281-282	3	
283-284	2	
285-287	1	
288	3	
289	1	
290	4	
291-299	1	
300	3	
300/Variant	4	
301-304	1	
305-310	2	
310/Collector's	3	
311-316	2	
317	3	
318-324	2	
325	3	
326-332	2	
Ann 1	27	133
Ann 2	20	89
Ann 3	10	27
Ann 4	4	
Ann 5-10	3	
Ann 11-13	2	
Ann 14-15	3	
Ashcan 1	2	

Iron Man & Sub-Mariner
MARVEL, 1968

1	100	408

Hulk-Iron $

Original Art

Frank Godwin, Illustrator

Frank Godwin was a major magazine and book illustrator who also worked in comics from the 1920s until his death in 1957. His comics work began with the *Paul Powers Eagle Scout* strip. In 1927 he created *Connie*, a strip that varied from light "girl humor" to adventure continuity, including some wonderful science-fiction stories. In 1948, he began *Rusty Riley*, a comic strip about the adventures of a boy, with many of the stories involving horse raising and racing. In addition, he ghosted a number of Golden Age *Wonder Woman* stories.

Godwin did incredibly detailed pen work, and his strips were drawn with the same amount of detail as his pen-and-ink illustrations for slick magazines. The results are beautiful originals prized for the quality of their drawing. *Connie* and *Paul Powers* originals are scarce, but art dealer **Bruce Bergstrom** bought Godwin's estate years ago and succeeded in dispersing thousands of *Rusty Rileys* into collections and the market.

Because so many exist, prices tend to be reasonable, with many dailies available in the $150-$200 range. However, specific periods tend to often go much higher. December 2004 saw a daily from the first year reach $650 (though these are often larger size than later dailies), and two from a nice 1956 ghost story brought $840 and $1,040 in **Russ Cochran**'s auction.

— George Hagenauer

"Armor Wars II" begins — "Armor Wars II" ends — Origin retold

	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272
	JUL 90	AUG 90	SEP 90	OCT 90	NOV 90	DEC 90	JAN 91	FEB 91	MAR 91	APR 91	MAY 91	JUN 91	JUL 91	AUG 91	SEP 91
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above; **Fine (F)** is **1/3** (33%) of NM; **Very Good (VG)** is **1/5** (20%) of NM; **Very Fine (VF)** is **2/3** (67%) of NM; **Good (G)** is **1/8** (12.5%) of NM

New X-Men: Academy X Vol. 3

Imagine *One Tree Hill* with super-powers and you'll get the gist of what this version of *New X-Men* is like. With the exception of a gratuitous trip to The Danger Room, all the "action" is pretty much confined to a pointless brawl with The Blob. (Why no one has ever thought to just a dig a pit and shove him in escapes me.)

MARVEL

WRITERS:
NUNZIO DEFILIPPIS, CHRISTINA WEIR

ARTISTS:
MICHAEL RYAN, ET AL

Color • 120 Pgs.
$14.99

It's a slick but mostly hollow teen soap that features such plots as a "forbidden relationship" between teacher and student (OK, not cool, but there's a whole three-year age difference) and who'll take whom to The Prom. On one hand, it's pretty enough and has a racially diverse cast, but, on the other, they're all so achingly dull it's hard telling them apart. But luckily there are pages from the Academy's yearbook in the back to let you know who's who.

(While it's nice seeing Xavier students finally earning their keep, they have a girl named Noriko with metal attachments working in the cafeteria; those things can't be sanitary.)

★★ **— S.A. Bennett**

www.marvel.com
ISBN: 0-78511-791-1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
JLA		
DC, 1997		
1	6	19
2	4	13
3	4	11
4	4	
5	4	14
6	4	
7-15	3	
16-40	2	
41	3	
42-49	2	
50	4	
51-74	2	
75	4	
76-99	2	
100	4	5
101-106 ➥Post ID Crisis	2	
107-108 ➥Post ID Crisis	5	
109-114	2	
115 ➥ID Crisis follow-up	12	19
116	5	
117-118	3	
119	8	
120-125	3	
1000000	2	
Ann 1	6	
Ann 2	5	
Ann 3	4	
GS 1-2	5	
GS 3	6	
Joker		
DC, 1975		
1 △	16	47
2 ▽	12	25
3	8	
4	8	24
5 △	8	35
6	7	
7	7	45
8	7	26
9	7	30
Jonah Hex		
DC, 1977		
1	28	109
2	10	36
3-4	7	
5	7	27
6	6	35
7	7	37
8	7	34
9-10	5	
11-20	4	
21-22	3	
23	3	31
24-92	3	
Journey Into Mystery		
MARVEL, 1952		
-1	2	
1	3100	
2	950	
3-4	700	
5	800	
6-9	450	
10	450	
11	450	
12	350	
13-17	350	
18	350	
19-22	350	
23-32	225	
33	250	
34-40	225	
41-49	200	
50	160	
51-61	155	
62	250	
63-71	145	
72	140	
73	200	
74-81	140	
82	160	
83 ➥1st Thor	4500	
83/Golden	60	238
84	725	
85	450	
86	400	
87	600	3145
88	250	
89	300	
90	150	
91-92	130	
93	160	
94-95	130	
96	130	1517
97	325	1632
98	120	1378
99	105	
100	115	
101	150	1338
102	75	983
103-104	75	
105	75	800
106	75	1116
107-108	75	
109	90	
110-111	75	
112 ▽	210	3625
113	75	934
114	75	1450
115	90	
116	75	
117	70	706
118	70	845
119-120	70	
121	70	265
122	70	837
123	70	
124 △	70	256
125	70	
503-521	2	
Ann 1	150	1179
JSA		
DC, 1999		
1	5	18
2-36	3	
37	4	
38-49	3	
50	4	
51-57	3	
58	4	
59-66	3	
67 ➥Identity Crisis tie	7	
68	5	
69-70	4	
71	3	
72	4	
73 ➥Inf. Crisis tie	5	
74 ➥Inf. Crisis tie	4	
75-81	3	
82 ➥Inf. Crisis tie	4	
Ann 1	5	
JSA: Classified		
DC, 2005		
1/Conner	16	
1/Hughes	22	
1/Sketch ➥Hughes, 2nd print	8	
2	9	
2/Sketch	4	
3-4	5	
5-6	3	
Jungle Action		
MARVEL, 1972		
1	15	48
2-4	7	
5 ➥Black Panther begins	35	123
6	12	76
7	8	
8	15	52
9	7	
10-12	6	
13	6	27
14	6	30
15-16	6	
17	5	42
18-19	5	
20	5	13
21	5	
21/30¢	20	
22	5	
22/30¢	20	
23-24	5	
Justice		
DC, 2005		
1/Heroes	6	
1/Villains	6	
1/2nd-4	4	
Justice League of America		
DC, 1960		
1	5000	
2	1250	4050
3	1000	
4	700	
5	600	
6-8	400	
9 ➥JLA origin	1000	3888
10	400	
11-15	250	
16	225	700
17-20	225	
21 ➥Earth-2 visit	350	
22	325	
23-30	150	
31	100	658
32	90	235
33	90	
34	75	291
35-36	75	
37 ➥Supes vs. Cap. Mrv	125	381
38	125	495
39	125	
40	75	
41	75	287
42	60	
43	60	285
44	60	
45 ➥1st SA Sandman	60	339
46 ➥JSA app	110	468
47	95	336
48 ➥Giant issue	140	403
49	60	296
50	60	220
51-52	60	
53	55	211
54	55	246
55 ➥JSA team-up	115	417
56 ➥JSA team-up	100	350
57-59	55	
60	55	207
61	55	172
62	55	
63	45	143
64	45	183
65	45	129
66 ▽	45	207
67 ➥Giant	60	
68	50	165
69	45	112
70	45	256
71	45	
72 ➥Giant	45	227
73-77	35	
78	35	126
79	35	
80	35	127
81	35	
82 ➥G A Batman app.	45	152
83-84	30	
85 ➥Giant	40	136
86	25	
87	25	91
88	25	
89	25	93
90	25	95
91	35	145
92	32	131
93 ➥Giant	25	
94 ➥Sandman origin	60	204
95	20	136
96	20	71
97	20	71
98	20	91
99	20	
100	65	241
101-102	20	
103	20	67
104-106	20	
107	25	81
108 △	25	83
109	20	
110	25	
111	25	118
112-113	25	
114	25	127
115	25	
116	25	89
117-119	15	
120	15	40
121-122	15	
123	15	45

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.

RETROVIEW
All-American Western #126 ★★

"The Phantoms of the Desert!" • 8 pp.

Johnny Thunder rescues Miss Kathy and — thanks in part to a raging sandstorm — buries a gang of "African tribesmen on camels," as he describes them.

This is the weakest of all 24 Johnny Thunder stories in *All-American Western*, but he was to have many more great days in *All-Star Western*.

"Bandits' Holiday!" (Overland Coach) • 6 pp.

"The Town That Hated Music!" (Minstrel Maverick) • 4 pp.

"The Fightin' Redhead!" (Foley of the Fighting 5th) • 6 pp.

DC
Jul 1952
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Alex Toth

© DC

In CGC copies: **Then 10¢ NOW $110**

△ #274

THE INVINCIBLE IRON MAN

A monstrous origin

More than 30 years after being introduced in *Strange Tales* #89 (Oct 61), Fin Fang Foom finally got a true origin story in *Iron Man* #274 (Nov 91). The giant dragon was actually an alien visitor abandoned by his fellow travelers on Earth.

image © 1991 Marvel

	Origin of Fin Fang Foom	Fights Mandarin		Goes to $1.25	"Operation: Galactic Storm" tie-ins		The Stark appears		War Machine armor created	
	273	274	275	276	277	278	279	280	281	282
	OCT 91	NOV 91	DEC 91	JAN 92	FEB 92	MAR 92	APR 92	MAY 92	JUN 92	JUL 92
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$3	$3

THE BOTTOM LINE

Johnny Thunder rides on

The three backup strips in *All-American Western* — "Overland Coach with Tony Barrett," "Foley of the Fighting 5th," and "Minstrel Mavericks" — were not bad. Yet they were always overshadowed by Alex Toth's marvelous Johnny Thunder, who was cover-featured on every issue. *All-American Western* became *All-American Men of War,* but DC wisely allowed Johnny Thunder to fight on. As one of the best and most creative Western strips designed for comic books, Johnny Thunder deservedly shifted to *All-Star Western* in 1952 and had a wonderful run until that title expired in 1961. Johnny Thunder's 13-year history was one of the longest of any Western hero who originated in the pages of comic books. If the Western genre were not so obscure for modern comics readers, a *Johnny Thunder Archives* would be one of the best new projects DC could produce. There is much doubt how well it would sell, though Toth's art on the first 26 stories would be a big plus.

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
124	15	53
125	15	52
126-127	10	
128	10	29
129	10	
130	10	32
131	10	47
132	10	17
133-135	10	
136	10	51
137	20	69
138	7	30
139	7	53
140	7	30
141-146	7	
147	7	32
148	7	
149	7	37
150	7	36
151	5	28
152	5	32
153	5	
154	5	25
155-156	5	
157	5	40
158	5	
159	5	35
160-165	5	
166-167	12	
168	25	53
➥Mindwipe story		
169-183	5	
184	5	35
185-192	5	
193	5	20
194-199	5	
200	7	26
201	3	
202	3	12
203-217	3	
218	4	
219	3	
220	4	
221-226	3	
227	4	
228-260	3	
261	4	
Ann 1	5	
Ann 2-3	4	

Kid Eternity
QUALITY, 1946

1	560	981
2	290	
3	250	
4-5	175	
6-10	135	
11-18	105	

Kull the Conqueror
MARVEL, 1971

1	20 ▽	72
2	12	40
3	8 △	28
4	8	32
5	7	36
6-7	5	
8	5 ▽	28
9	5	51
10	5	

Kull the Destroyer
MARVEL, 1973

11-13	2	
14	2	28
15-16	2	
16/30¢	20	
17-21	2	
21/35¢	15	
22	2	
22/35¢	15	
23	2	
23/35¢	15	
24-29	2	

Leading Comics
DC, 1941

1	3500	
2	1100	
3	850	
4-5	675	
6-9	580	
10	580	1100
11-15	440	
16-22	70	
23	110	
24-30	55	
31-41	40	

Logan's Run
MARVEL, 1977

1	5	23
2-5	2	
6	4	53
➥Thanos back-up		
6/35¢	15	53
➥Thanos back-up		
7	2	
7/35¢	15	

Machine Man
MARVEL, 1978

1	3	21
2-6	2	
7	2	14
8-17	2	
18	2	20
➥Alpha Flight app.		
19	13	
➥1st Jack O'Lantern		

Mad
E.C., 1952

1	5000	
2	1250	
3	725	2619
4	700	1917
5	1200	
➥Low distribution		
6-10	525	
11	525	2625
12-13	425	
14	425	1300
15	425	2005
16-18	425	
19	425	808
20	300	825
21	300	435
22	300	785
23	300	1019
24	785	
➥1st magazine issue		
25	300	
26-27	250	
28-29	225	
30	350	
31	200	
32	175	589
33	165	
34-35	140	
36-40	110	
41-45	80	
46	80	363
47-50	80	
51	60	
52	60	215
53-60	60	
61-70	48	
71-80	36	
81-99	32	
100	32	363
101-120	18	
121	22	
122	18	
123-140	15	
141-150	12	
151-160	9	
161-170	8	
171-189	7	
190-194	5	
195	5	50
196-200	5	
201-220	4	
221-260	3	
261-265	2	
266	2	18
267-342	2	
343-417	3	
418-462	4	

Magnus, Robot Fighter
GOLD KEY, 1963

1	200	
2-3	125	
4-10	60	
11-13	35	
14	35	91
15	35	
16	35	125
17-18	35	
19	35	71
20	35	
21-28	20	
29-45	10	
45/Whitman	18	
46	10	

Magnus Robot Fighter
VALIANT, 1991

0/card	40	36
0/no card	30	
1	10	24
2	8	12
3	5	7
4	5	5
5	6	9
➥Flip-book with Rai #1		
6	6	11
7-8	4	
9-10	3	
11	6	
12	20 ▽	24
➥1st Valiant Turok		
13	3	10
14-16	3	
17-21	2	
21/Gold	20	
22-25	2	
25/VVSS	15	
26-35	1	
36	2	
37-43	1	
44	3	
45-54	2	
55-57	3	
57/error	10	
58-60	3	
61-62	4	
63	5	
64	12	19
YB 1	5	

Man-Thing
MARVEL, 1974

1	30 △	87
2	14	27
3	10	57
4	8 ▽	33
5	10	31
6	5	30
7	5 ▽	37
8-10	5	
11	3	31
12	3	49
13	3	35
14	3	38
15-16	3	
17	3	30
18-19	3	
20	3	36
21-22	3	

Marvel Comics Presents
MARVEL, 1988

1	4	18
2-5	3	
6-53	2	
54-62	3	
63-71	2	
72	4	13
73	3	
74	3	13
75-77	3	
78	3	13
79-86	3	
87-175	2	

Marvel Family
FAWCETT, 1945

1	1100	
2	525	
3	425	
4-5	315	
6-10	265	
11-20	200	
21-30	165	
31-40	135	
41-70	100	
71-81	85	
82-84	75	
85	75	198
86-89	75	

Marvel Fanfare
MARVEL, 1982

1	5	15
2	3	18
3-5	3	
6-50	2	
51	3	
52-60	2	

Marvel Feature
MARVEL, 1971

1	125	382
2	60	157
3	30	89
4	25	87
5	10	40
6	10	32
7	10	35
8	10	
9	10	35
10	10	
11	55 ▽	177
➥Thing vs. Hulk		
12	35	84

Marvel Feature
MARVEL, 1975

1	10	43
2	3	36
3	3	19
4	3	
4/30¢	35	179
5	3	27
5/30¢	20	
6	3	36
7	3	27

Original Art

A.C. Hollingsworth: Golden Age African-American artist

Alvin Hollingsworth was a friend of **Matt Baker**'s and a former classmate of **Joe Kubert**'s, and it was natural that this talented artist would end up working from the mid-'40s to the mid-'50s drawing comics. Like Baker, Hollingsworth was one of the few African-Americans to work in comic books in the Golden Age.

Hollingsworth's earliest work, like Baker's, was for the various comics art shops that produced art for many Golden Age publishers. Much of his earliest work is unsigned and uncredited for such features as *Nyoka* (for the Binder Shop), *Suicide Smith,* and *Tiger Girl* (for the Iger Shop).

From 1948 on, his distinctive style began appearing in many horror, crime, and science-fiction genre stories from publishers like Toby, Friedman, Eastern, Avon, and Ace. Many of these stories were also uncredited. The splash I own for the above horror story had the signature removed by Toby Comics before it was published.

In time, Hollingsworth cracked the comic-strip market, working on *Kandy,* the last run on *Scorchy Smith,* and *Marlin Keel.* Recently, his strip art has begun appearing on the market in a wide range of places, providing a rare opportunity to own art by him, since little seems to exist of his best comic-book art from the 1950s. Prices are quite reasonable, with dailies going in the $50-$100 range and nice Sundays at $150-$300.

*— **George Hagenauer** reports on the original art markets for **CBG**. Write him at **yellowkd@merr.com**.*

1st War Machine; Tony dies — Tony revived — New armor — Rhodey leaves — *Infinity Crusade* tie-in — M.O.D.A.M. appears

	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297
	AUG 92	SEP 92	OCT 92	NOV 92	DEC 92	JAN 93	FEB 93	MAR 93	APR 93	MAY 93	JUN 93	JUL 93	AUG 93	SEP 93	OCT 93
NM Price	$2	$2	$1	$1	$1	$3	$1	$4	$1	$1	$1	$1	$1	$1	$1

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Rocket Rabbit #1

One must give creator James Baker for trying. He's an impressive talent; he can tell an amusingly comical story. He can write mildly witty dialogue. He knows how to lay out a page and he draws with just the right amount of whimsy for the story he's trying to tell.

NERVE BOMB
WRITER:
JAMES BAKER
ARTIST:
JAMES BAKER
B/W • 40 Pgs.
$6

But his ideas? Well, did I mention he can draw? The book's title character might actually be a robot but, despite this, he comes across as a prototypical cutesy animal super-hero parody. His partner, who's also his inventor, is the usual hot, young chick in a tight uniform. And, of course, both work for a conglomerate that sponsors them: a story device that's been used a time or two over the years.

Baker's story is fun enough, but the lack of originality will put off most who've read comics for any time beyond the past decade. Newer readers who have neither been there nor done that will enjoy it most; ideally, though, it would be nice to see Baker apply his capable talents to a more creative endeavor.

★★ **— Jim Johnson**

www.nervebomb.com

RetroView The Amazing Spider-Man 1992

MARVEL COMICS

Reviewed by Brent Frankenhoff

1992 was a busy year for the wallcrawler, with regular writer David Michelinie returning to the series after a short break to shepherd Spidey through a reunion with Venom to stop the symbiote-controlled serial killer Carnage and to set up a long-running mystery about the return of Peter's parents from the dead.

With all the stress that these situations brought on, Mary Jane began smoking again, a topic touched on by Michelinie but not handled well. It wasn't necessary and brought the character down from the pillar of perfection on which many readers had placed her.

Amazing Spider-Man ™ Marvel.

COST TO OWN THE ORIGINALS IN NM: $72

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Mystery Comics		
MARVEL, 1939		
2	30000	
3	15000	
4	12500	
5	22500	
6-7	7500	
8	10000	
9	25000	
10	8000	
11	3800	
12	4000	
13	5000	
14-17	2500	
18	2250	
19-20	2500	
21	2000	
22-25	1700	
26-30	1475	
31-41	1325	
42-48	1125	
49	1450	
50	1125	
51-67	1000	
68-78	860	
79	810	
80	1275	
81	975	
82	2250	
83	810	
84	1250	
85	810	
86	890	
87	785	
88-91	950	
92	2500	
Marvel Premiere		
MARVEL, 1972		
1	35	122
2	12	40
3	30	101
➥Dr Strange		
4	10	38
5	8	
6	8	47
7	15	58
8	10	42
9	6	28
10	9 △	42
11	5	
12	5	46
13	8	34
14	12	42
15	80	267
➥1st Iron Fist		
16	20	60
➥2nd Iron Fist		
17	12	41
18	12	44
19	10	36
20	10	34
21	10	46
22	10	32
23	10	21
24	10	31
25	15	49
26	4	15
27	10	38
28	13	51
29	3	
29/30¢	20	
30	3 ▽	13
30/30¢	20	
31	3	18
31/30¢	20	
32	3	16
33-36	3	
36/35¢	15	
37	3	
37/35¢	15	
38	3	16
38/35¢	15	
39	3	
40	3	17
41-46	3	
47	3	15
48-49	3	
50	13	32
➥1st Alice Cooper		
51	3	
52	3	28
53	3	22
54-56	3	
57	5	20
58-61	3	
Marvel Super-Heroes		
MARVEL, 1966		
12	95 ▽	336
➥1st Captain Mar-vell, was *Fant M'pieces*		
13	50	120
14	75	270
➥Reprints 1st Kirby		
15	42 ▽	138
16	25	54
17	30 △	89
18	40	263
➥1st Guardians		
19	20	62
20	35	167
21-26	12	
27	12	41
28	10	17
29	10	26
30	10	
31	20	99
32	6	
33-38	5	
39-45	4	
46-57	3	
57/30¢	20	
58	3	
58/30¢	20	
59-65	3	
65/35¢	15	
66	3	
66/35¢	15	
67-80	3	
81-105	2	
Special 1	40	113
➥1966 one-shot		
Marvel Super Heroes Secret Wars		
MARVEL, 1984		
1	4	14
2	2	
3	3	14
4	4	
5	3	
6	4	
7	3	
8	15 △	28
➥1st black costume		
9-10	2	
11	3	11
12	2	
Marvel Super Special		
MARVEL, 1977		
1	85 ▽	256
➥Kiss		
2	8	33
3	8	
4	30	
➥Beatles		
5	55	210
➥Kiss		
6	7	
8	8	
9	7	
10	6	
11-15	5	
16	7	
17-41	4	
Marvel Team-Up		
MARVEL, 1972		
1	185	660
2	30 ▽	100
3	25	90
4	45	173
➥X-Men app.		
5	18 △	76
6	16	58
7	16	41
8	16	59
9	16	58
10	16 △	67
11	13	
12	18	80
➥Werewolf app		
13	13 ▽	47
14	13	70
15	13	68
16	13	37
17	13	
18	13 ▽	49
19	13	
20	13	53
21	8	27
22-23	8	
24	8	30
25	8	29
26	8	
27	8	36
28	8	21
29	8	18
30-31	8	
32-33	5	
34	5	39
35	5	22
36	5 ▽	22
37	5	
38	5	17
39	5	
40	5	23
41	5	
42	5	29
43	5 ▽	30
44	5	
44/30¢	20	
45	5	
45/30¢	20	
46	5	26
46/30¢	20	
47	4	23
47/30¢	20	
48	4	23
48/30¢	20	
49	4	24
50	4	27
51	4 ▽	30
52	4	20
53	15 △	55
➥X-Men app		
54	4	30
55	4	25
56	4	16
57	4	24
58	4	20
58/35¢	15	
59	4	24
59/35¢	15	
60	4	19
60/35¢	15	
61	4	21
61/35¢	15	
62	4	
62/35¢	15	
63	4	45
64	4	
65	4	23
66	7	22
➥Captain Britain app.		
67	4	16
68	4	
69	4	22
70-76	4	
77	4	23
78	4	
79	4	18
80-88	4	
89	4	12
90-93	4	
94	4 ▽	12
95	3	10
96-99	3	
100	6	18
101	3	
102	3	10
103-116	3	
117	3	19
118-121	3	
122	3	20
123-125	3	
126	3	17
127-136	3	
137	4	
138-140	3	
141	3	15
142-143	3	
144	4	
145-147	3	
148	3	10
149	3	
150	3	15
Ann 1	30 ▽	120
Ann 2	6	
Ann 3	4	
Ann 4	3	20
Ann 5-Ann 6	3	
Ann 7	2	
Marvel Two-In-One		
MARVEL, 1974		
1	55	181
2	15	43
3	10 ▽	39
4	7	
5	8	50
6	8	29
7	5 ▽	21
8	5	29
9	5	26
10	5	
11	3	
12	3	25
13-15	3	
15/30¢	30	
16	3	36
16/30¢	30	
17	3	
17/30¢	30	
18	3	29
18/30¢	30	118
19-23	3	
24	3	16
25	3	23
26	2	6
27-28	2	
28/35¢	20	
29	2	28
29/35¢	20	
30	2	16
30/35¢	20	
31	2	

△ #300

THE INVINCIBLE IRON MAN

A use for all those old suits

Iron Man #300 featured the appearance of yet *another* new suit of armor for Tony Stark, but this time his old sets weren't overlooked, as The Iron Legion was formed, with friends and allies inhabiting the old suits to help fight Ultimo.

image © 1994 Marvel

THE BOTTOM LINE

	Fights Ultimo	Iron Legion appears	Variant cover	Venom appears	Goes to $1.50	Hulk appears				
	298	299	300	300/Var.	301	302	303	304	305	306
	NOV 93	DEC 93	JAN 94	JAN 94	FEB 94	MAR 94	APR 94	MAY 94	JUN 94	JUL 94
NM Price	$1	$1	$3	$4	$1	$1	$1	$1	$2	$2

Amazing Spider-Man #357 ★★

© Marvel

"A Bagel with Nova!"

The Punisher helps Nova escape from The Secret Empire, while Spider-Man and the other heroes stage a separate rescue.

The story's title refers to how the heroes have continually come up on the losing end against The Empire and that nothingness could also describe this issue that seems to be marking time more than anything else. Spider-Man, Moon Knight, and Night Thrasher each have a page of private time.

It's interesting to see The Punisher succumb to his injuries and pass out, something that wouldn't happen in any of his multiple titles of the time. Only one more biweekly issue of this story arc to go.

Marvel
Jan 1992 • 22 pp.
Writer: Al Milgrom
Pencils: Mark Bagley
Inks: Randy Emberlin
Cover: Bagley, Vince Russell

Best CGC 2009: **9.8**

Then $1 NOW $2

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
31/35¢	20	
32-40	2	
41	2	15
42	2	
43	2	18
44-47	2	
48	2	10
49-50	2	
51	3	17
52	2	18
53	2	
54	4	
55-79	2	
80	2	23
81-99	2	
100	3	
Ann 1	4	32
Ann 2	15	50
➥Warlock dies		
Ann 3-4	2	
Ann 5	3	
Ann 6	2	
Ann 7	2	22

Master of Kung Fu
MARVEL, 1974

17	15	55
18	7	
19	6	30
20	6	44
21	5	26
22	5	44
23	5	
24	5	22
25	5	18
26-29	5	
30	5	21
31	5	22
32	4	22
33	4	
34	4	22
35-39	4	
39/30¢	20	
40	3	23
40/30¢	20	
41	3	
41/30¢	20	
42	3	
42/30¢	20	
43	3	31
43/30¢	20	
44-45	3	
46	3	21
47-53	3	
53/35¢	15	
54	3	
54/35¢	15	
55	3	
55/35¢	15	
56	3	
56/35¢	15	
57	3	
57/35¢	15	
58-60	3	
61	3	16
62-94	3	
95	3	13
96-99	3	
100	4	
101-124	2	
125	3	
Ann 1	20	80

Miracleman
ECLIPSE, 1985

1	10	22
2	8	18
3	8	15
4	8	20
4/Gold	15	
5	8	
5/Platinum	15	
6-7	8	
8	8	16
8/Gold	15	
9	10	
10	10	17
11	14	
12	14	18
13	18	22
14	24	20
15	35 ▲	94
16	16 △	20
17	25	
17/Gold	40	
18	20	
19-22	15	
23	16	
24	25	38
3D 1	10	
3D 1/Gold	18	

Munsters
GOLD KEY, 1965

1	120	
2	75	
3-5	48	
6-8	34	
9	34	137
10	34	171
11-16	30	

New Avengers
MARVEL, 2005

0/Military	10	
➥Promo for U.S. troops		
1	7 △	27
1/Retailer ed.	70 ▽	50
➥Spider-Man cover		
1/DirCut	5	
1/Quesada	12	
1/Finch	9	
1/2nd	3	
2	2	
2/Hairsine	45	28
3	2	
3/Wolverine	45	35
4	3	
4/Cheung	15	
5	2	
5/Granov	15	
6	2	
6/Hitch	15	14
7	2	
7/Adams	25	
8	3	
8/Romita	20	
9	3	
9/Trimpe	15	
10-16	3	

New Gods
DC, 1971

1	35	121
2	18	121
3-11	12	
12-19	6	

New Mutants
MARVEL, 1983

1	6	16
2-85	2	
86	3	
➥Cable cameo		
87	6 ▽	24
➥1st Cable story		
88	3 △	11
89-96	2	
97	2	9
98	5 ▽	19
99	3	
100	2	12
Ann 1	3	
Ann 2	4	
Ann 3-5	2	
Ann 6	3	
Ann 7	2	
Special 1	3	
Summer 1	2	

April Comics Birthdays

April 1
Sheldon Mayer (1917)
Bob Lappan (1951)
Mark Shainblum (1963)
James Robinson (1963)
Bill Oakley (1964)

April 2
James Vance (1953)
Mike Barreiro (1955)

April 3
Butch Burcham (1952)
Mark Nevelow (1957)

April 4
Joe Orlando (1927)
John Wooley (1949)
Bob Rozakis (1951)
Dave Johnson (1966)

April 5
Gil Kane (1926)
Roger A. Brown (1957)
Ray Murtaugh (1960)
Arthur Adams (1963)

April 6
Mark Askwith (1956)

April 7
Jacques Boivin (1952)
Larry Nadolsky (1957)
Michael A. Martin (1964)

April 8
Michele Wolfman
Martin Powell (1959)

April 9
John Drury (1967)

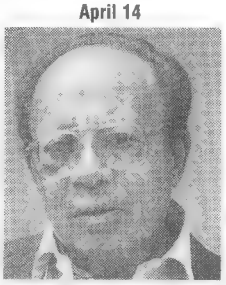
April 10
James D. Hudnall (1957)
Richard K. Taylor (1958)
Scott Hampton (1959)
Bill Marks (1962)
Robert Durham (1963)
Michael A. Delepine (1964)

April 11
Harry Eisenstein
Dale Messick (1906)
Mindy Eisman (1960)

April 12
Bruce H. Bolinger (1943)
Gary Martin (1956)
Toren Smith (1960)
Troy Nixey (1972)

April 13
Dennis Janke (1950)
Topper Helmers (1955)
Bill Staton (1959)

April 14



Shelly Moldoff (1920)
Dave Gibbons (1949)
Chuck Dixon (1954)
Gerhard (1959)

April 15
Geoff Blum
Tom Sutton (1937)
Mike Kanterovich (1961)
Daniel Presedo (1970)

April 16
Leonard Rifas (1951)
Kim DeMulder (1955)
Paul Rivoche (1959)
Steve Haynie (1964)

April 17
Earl Norem
Ben Dunn (1964)

April 18
Roger Salick (1952)
Dan Tyree (1960)

April 19
Jim Ivey (1925)
Sandra I.H. Wehner (1949)
Martha Thomases (1953)
Steve Schanes (1954)
Mark McKenna (1957)

April 20
John Ostrander (1949)
Steve Keeter (1956)
Dale W. Berry (1960)
Evan Dorkin (1965)
Mark A. Lester (1965)

April 21
Teri Wood (1965)

April 22
Steve Englehart (1947)
Larry Mahlstedt (1956)
Timothy Dzon (1965)

April 23
L. Lois Buhalis
Cynthy J. Wood (1953)
Dave Wilson (1959)

April 24
Howie Schneider (1930)
Al Vey (1955)
John MacLeod (1957)
Ralph Griffith (1960)
Randy Carpenter (1965)

April 25
Jerry Grandinetti (1925)
Johnny Craig (1926)
Peter Sanderson Jr. (1952)
Brian Thomas (1960)
Thomas A. Tenney (1965)

April 26

George Tuska (1916)
Kerry Gammill (1954)
Brad Foster (1955)

April 27
Barry Shapiro (1947)
Larry Nibert (1952)
Jan Mullaney (1953)
Faye Perozich (1963)

April 28
Dick Ayers (1924)
Will Murray (1953)
Greg Hyland (1969)

April 29
Michael Davis (1958)

April 30
William Overgard (1926)
Sal Trapani (1927)
Laura Ward (1954)
Nat Gertler (1965)

Marvel-Now $

Collector's set also produced — Fights Mandarin — Fights Titanium Man — Titanium Man dies — Origin retold — OverPower cards inserted

	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321
	AUG 94	SEP 94	OCT 94	NOV 94	DEC 94	JAN 95	FEB 95	MAR 95	APR 95	MAY 95	JUN 95	JUL 95	AUG 95	SEP 95	OCT 95
MM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$3	$2	$2	$2	$2

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Samurai Champloo Vol. 1

Based on the popular anime series, this manga version expectedly recounts the raucous road trip of three stooges in feudal Japan. Fuu ditches her job as a waitress to unite with the hip-hop influenced street swordsman Mugen and the laconic but classically trained ronin Jin.

TOKYOPOP
WRITER:
MANGLOBE
ARTIST:
MASARU GOTSUBO
B/W • 184 Pgs.
$9.99

However, in this adaptation, she doesn't rescue them from the executioner's blade, but from their debt for destroying her restaurant. Still, all are wanted by the law, so she enlists both to help her find the "samurai who smells of sunflowers." Both men must put their duel to the death on hold for the moment, as they enter and extricate themselves from a succession of silly, savage, and socially confusing scenarios.

The *Champloo* anime is a wonderful blend of impressive artistry and well-choreographed action with a touching mix of humor and pathos. However, this comics rendition is notably lacking in all three departments. It tries to hit the easy high and low notes but leaves little in between, save the feeling that one should fire up the DVD.

★★ **— Oliver Chin**

www.tokyopop.com
ISBN: 1-59182-282-3

RETROVIEW
Amazing Spider-Man #358 ★★★

"Out on a Limb"

Midnight and his allies turn on each other as Spider-Man and his team meet them in final battle.

This story arc could have easily wrapped up last issue, but someone felt it needed to stretch one more issue. These days, we'd say they were "writing for the trade paperback," but, in 1992, such collections were few and far between. Many copies of the six issues of "Round Robin's Revenge" did later end up in pre-packs sold in Wal-Mart and other outlets, so maybe that was the plan all along.

The story wraps up neatly, and the wraparound, gatefold cover was a nice bow on the package.

Marvel
Jan 1992 • 22 pp.
Writer: Al Milgrom
Pencils: Mark Bagley
Inks: Randy Emberlin
Cover: Bagley, Milgrom

© Marvel

Just CGC copy: **9.8** **Then $1 NOW $6**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Nick Fury, Agent of SHIELD		
MARVEL, 1968		
1	75	201
2	40	132
3	40	214
4	40	163
5	40	137
6	30	106
7	30	119
8	30	99
9-11	25	
12	25	84
13	25	
14	20	
15 ➥1st Bullseye	50	174
16	20	71
17	20	
18	20	87
Nightcrawler		
MARVEL, 1985		
1	2	20
2-4	2	
Night Nurse		
MARVEL, 1972		
1	110	384
2	50	101
3	35	105
4	35	
Night Rider		
MARVEL, 1974		
1	25	85
2-6	10	
Noman		
TOWER, 1966		
1	40	135
2	28	
Not Brand Echh		
MARVEL, 1967		
1	45	144
2	18	
3	15	111
4-5	15	
6	10	
7	10	35
8	10	40
9 ➥Giant issues start	25	
10	25	84
11	25	
12	25	85
13	25	
Nova		
MARVEL, 1976		
1 ▲	8	32
2 ▽	4	23
3-10	3	
10/35¢	15	
11	3	
11/35¢	15	
12	3	
12/35¢	15	
13	3	
13/35¢	15	
14	3	
14/35¢	15	
15	3	13
16-19	3	
20	3	24
21-22	3	
23	3	18
24-25	3	
NYX		
MARVEL, 2003		
1	9	13
1/Variant	8	
2	7	
2/Variant	5	
3 ▽ ➥Wolvie's clone	45	48
4	9	17
5	4	
6-7	3	
Occult Files of Dr. Spektor		
GOLD KEY, 1973		
1 △	32	42
2-5	14	
Panic		
E.C., 1954		
1	210	
2	125	
3-8	80	
9	80	925
10-11	80	
12	160	
Peter Parker: Spider-Man		
MARVEL, 1998		
1	5	
1/Sunburst	6	24
1/DF	14	54
2/A-2/B	2	
3-21	4	
25/Variant	6	
22-28	4	
29	4	14
30-43	3	
44	3	14
45-57	3	
Ann '98-'99	4	
Peter the Little Pest		
MARVEL, 1969		
1	75	
2-3	50	
4	50	171
Phantom Stranger		
DC, 1969		
1	125	
2-3	60	
4	70	
5-7	50	
8-13	40	
14	35	118
15	35	105
16	35	90
17	35	74
18	25	60
19	25	
20	25	67
21	25	
22-32	15	
33	15	55
34	15	
35	15	46
36-40	15	
41	15	51
Planet Comics		
FICTION HOUSE, 1940		
1	12500	
2	5000	
3	3250	
4-7	2500	
8-12	2000	
13-14	1500	
15 ➥Scarce	2700	
16-18	1350	
19-24	1225	
25-30	1000	
31-35	850	
36	850	1504
37-40	850	
41-50	600	
51-53	500	
54	500	1151
55-58	500	
59	500	1646
60	500	
61-70	400	
71-73	300	
Planet of the Apes		
MARVEL, 1974		
1	20	61
2	10	31
3 ▽	9	24
4	8	16
5	8	
6	6	37
7-9	5	
10	5	39
11-24	5	
25	5	35
26	5	
27	5	31
28-29	5	
Ann 1	4	
Plastic Man		
DC, 1966		
1	150	526
2	50	153
3	30	94
4	20	72
5	20	102
6	15	
7	15	167
8	15	181
9	15	
10	15	147
11	8	19
12-20	8	
Plop!		
DC, 1973		
1	18	44
2	8	31
3	8	
4	7	24
5	7	28
6	6	17
7-9	6	
10	6	23
11-17	5	
18	5	26
19-23	5	
24	8	
Popeye		
DELL, 1948		
1	250	
2	150	
3-5	125	
6-10	100	
11-20	75	
21-30	60	
31-50	50	
51-69	40	
70-80	30	
81-92	25	
93-100	20	
101-120	15	
121-138	10	
139-149	7	
150-155	5	
156-157	10	
158	35	
159	30	
162-167	10	
168-171	18	
Special 1	2	
Power Man & Iron Fist		
MARVEL, 1974		
17	8	68
18	5	35
19	5	
20	5	31
21-24	4	
25	4	18
26-30	4	
30/30¢	20	
31	4	
31/30¢	20	
32	3	
32/30¢	20	
33	3	
33/30¢	20	
34	3	
34/30¢	20	
35-43	3	
44	3	10
44/35¢	15	
45	3	9
45/35¢	15	
46	3	
46/35¢	15	
47	3	
47/35¢	15	
48	10	36
49-50	6	
51-52	3	
53-55	4	
56	3	
57	12	34
58-65	3	
66 ➥2nd Sabretooth	20	39
67-77	2	
78 △	5	27
79-83	2	
84 ➥Sabretooth app.	6	22
85-125	2	
Ann 1	4	40
Punisher		
MARVEL, 1986		
1	13	42
2	7	17
3	7	22
4	6	18
5	6	22
Ragman		
DC, 1976		
1	5	27
2-5	3	
Raiders of the Lost Ark		
MARVEL, 1981		
1 △	2	13
2	2	12
3	2	
Rampaging Hulk		
MARVEL, 1977		
1	35	130
2	14	
3	5	18
4-5	5	
6-9	4	
Rangers Comics		
FICTION HOUSE, 1941		
1	2750	

△ #325

THE INVINCIBLE IRON MAN

Time after time

As *Iron Man*'s first series neared its end, The Avengers brought a younger version of Tony Stark to the future during a time-travel trip. Events that would have had the younger Tony take the place of his older version were mercifully cut short by the series' end.

image © 1996 Marvel

THE BOTTOM LINE

	322	323	324	325	326	327	328	329	330	331
	NOV 95	DEC 95	JAN 96	FEB 96	MAR 96	APR 96	MAY 96	JUN 96	JUL 96	AUG 96
NM Price	$2	$2	$2	$3	$2	$2	$2	$2	$2	$2

Fights Avengers — *Avengers: Timeslide* tie-in — Tony's will read — Fujikawa International takes over Stark Enterprises

Amazing Spider-Man #359 ★★

© Marvel

Marvel
Feb 1992 • 22 pp.
Writer: David Michelinie
Pencils: Chris Marrinan
Inks: Keith Williams
Cover: Mark Bagley, Randy Emberlin

"Toy Death!"

Cardiac uses exposé articles in *The Daily Bugle* to select his latest targets.

Yeah, that sounds exciting enough for the first part of a two-part story, doesn't it? It's a run-of-the-mill story that serves as a break between the "Round Robin" arc and the upcoming "Carnage" story.

However, just when you think it's going to be a standard "Spidey takes down the latest super-villain or misunderstood vigilante" story, David Michelinie, who's returned this issue, sets up a classic cliffhanger where Spider-Man has to choose whom to save. It'll bring folks back for next issue, at least.

Mint CGC copy: 9.8 **Then $1 NOW $2**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
2	850	
3	650	
4-5	500	
6-12	425	
13-19	350	
20-24	300	
25-29	250	
30-36	175	
37	175	363
38-39	175	
40-56	120	
57	120	209
58-59	120	
60-69	90	

Rawhide Kid
MARVEL, 1955

1	800	
2	350	
3-5	185	
6-10	140	
11-14	110	
15	110	214
16	110	
17	400	
➥Origin, Kirby art		
18-21	95	
22	90	
23	200	
➥Origin retold, Kirby		
24-30	90	
31-44	75	
45	90	
46	60	
47-49	35	
50	35	86
51-55	35	
56	35	59
57	35	
58	35	66
59-60	35	
61	25	
62	25	73
63-70	25	
71-85	18	
86	18	50
87-92	15	
93-97	12	
98	12	53
99	12	
100	18	
101-113	12	
114-120	10	
121-133	7	
133/30¢	20	
134	7	
134/30¢	20	
135-140	7	
140/35¢	15	
141-151	6	
Special 1	12	

Red Seal Comics
HARRY A. CHESLER, 1945

14	475	
15	315	
16	315	975
17-19	285	
20-22	250	

Red Wolf
MARVEL, 1972

1	35	110
2	18	
3	15	
4	15	45
5	15	
6-7	10	
8	10	46
9	10	

Rima, the Jungle Girl
DC, 1974

1	13	40
2-3	7	
4	7	28
5-6	7	
7	7	21

Rocky and His Fiendish Friends
GOLD KEY, 1962

1	100	353
2	75	
3	75	181
4-5	60	

Ronin
DC, 1983

1	4	13
➥Frank Miller series		
2-5	3	
6	5	17

Saga of the Swamp Thing
DC, 1982

1	3	
2-19	2	
20	15	27
➥Alan Moore starts		
21	12	21
22	6	13
23-25	6	
26	4	
27	4	11
28	4	17
29-32	4	
33	3	
34	5	
35-36	3	
37	55	59
➥1st Hellblazer		
38	15	
39-40	9	
41-45	4	
Ann 1-3	3	

Sandman
DC, 1974

1	15 ▽	48
2	7	23
3-5	4	
6	4	19

Sandman
DC, 1989

1	25	35
2	12	26
3	12	
4	4	
5	4	13
6-7	4	
8	15 ▽	50
➥1st Death		
8/Ltd.	35	
9-14	4	
15-19	3	
19/A	3	15
20-21	3	
22	4	13
23-49	3	
50	5	
50/Gold	20	
51-74	3	
75	4	
Special 1	5	

Savage She-Hulk
MARVEL, 1980

1	8 ▽	25
2	5 △	16
3-5	3	
6-25	2	

Savage Tales
MARVEL, 1971

1	150	528
2	32	100
3	20	63
4	20	59
5	12	71
6	10	56
7	10	100
8-9	10	
10	10	35
11	10	
12	8	
Ann 1	25 △	65

Secret Origins
DC, 1961

Ann 1	400	

Secret Society of Super-Villains
DC, 1976

1	10	28
2	5	32
3	5	42
4-7	5	
8	5	30
9-15	3	

Sensation Comics
DC, 1942

1	27500	
2	5200	
3	2750	
4	1850	
5	1550	
6	1400	
7-10	1140	
11-19	1075	
20	1075	895
21-30	840	
31-34	610	
35-40	560	
41-44	495	
45	495	800
46-50	495	
51-58	455	
59	455	942
60	455	
61-67	395	
68	500	
➥1st Huntress		
69	395	696
70	395	
71	380	
72	380	1569
73-80	380	
81	425	
82-83	385	
84	385	1060
85-90	385	
91-93	190	
94	350	
95-99	190	
100-109	450	

Sgt. Fury
MARVEL, 1963

1	1500	
2	400	
3-5	225	
6-10	150	
11	100	
12	100	374
13	500	1782
➥Cap. America app.		
14	80	290
15	80	
16	75	241
17-18	75	
19	75	197
20-21	50	
22	50	96
23	50	
24	30	
25	50	78
26	50	110
27	50	
28	40	136
29-31	40	
32-38	25	
39	20	78
40	20	57
41	15	50
42	15	35
43-46	15	
47	15	39
48	15	
49	15	52
50	15	48
51	15	
52	15	62
53	15	
54	15	57
55	15	81
56	15	51
57	15	
58	15	38
59	15	69
60	15	56
61-63	15	
64	12	
65	12	41
66-67	12	
68	12	44
69-75	12	
76	12	54
77	12	
78	12	35
79-85	12	
86	12	53
87-99	12	
100	25	113
101	12	
102	10	
103-106	8	
107	8	60
108-110	8	
111-115	6	
116	6	31
117-121	6	
122-131	5	
132-133	4	
133/30¢	20	
134	4	
134/30¢	20	
135-141	4	
141/35¢	15	
142	4	
142/35¢	15	
143-151	4	
152-167	3	
Ann 1	125	
Ann 2	55	
Ann 3	30	86
Ann 4	22	
Ann 5	10	
Ann 6-7	9	

Sgt. Rock
DC, 1977

302	25	
➥Was Our Army at War		
303-307	15	
308-312	10	
313-320	8	
321-330	6	
331-341	5	
342-350	4	
351-390	3	
391-422	2	
Ann 1-Ann 2	4	
Ann 3-Ann 4	3	

Shadow
ARCHIE, 1964

1	30 △	47
2-6	18	
7	18	35
8	18	

Shadow
DC, 1973

1	12	44
2	8	35
3	8	
4	6	33
5	4	15
6	5	
7-12	4	

Flashback 2001

5 years ago in CBG...

#1429 APRIL 6 2001

Marvel Comics announced ***Logan: Year Zero*** (later changed to ***Wolverine: The Origin***), by writer **Larry Hama** and artist **Jorge Pereira Lucas** (later changed to include a slew of creators). Editor Mark Powers said the idea came out of discussions between he and Hama after the release of the ***X-Men*** movie.

#1430 APRIL 13 2001

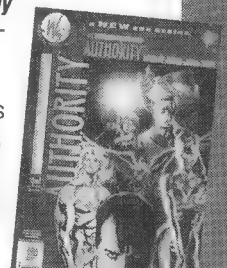
Following schedule woes on the **Brian Michael Bendis-David Mack *Daredevil***, Marvel announced that writer **Bob Gale** would come on for six issues to be released biweekly starting with #20, with art by Phil Winslade on #20-21 and #24, and Dave Ross on #22-23.

#1431 APRIL 20 2001

CBG reported the death of animation legend **William Hanna** on March 22, at age 90 of undisclosed causes. Hanna was one-half of **Hanna-Barbara**, which pioneered children's television with ***Scooby-Doo***, ***The Flintstones***, ***The Jetsons***, ***The Adventures of Jonny Quest***, and many other classic characters.

#1432 APRIL 27 2001

DC confirmed that it was canceling ***The Authority***, to be relaunched later that year with the creative team of writer **Brian Azzarello** and artist **Steve Dillon**. DC also said the new series would carry the "Mature Readers" label.



— By Ray Sidman
from the Comics Buyer's Guide archives

"Onslaught: Impact 2" | Reprints | Reprints | Man-Thing appears | Champions appear | Eternals appear | 1st Goliath III | X-Factor appears | "Atlantis Attacks" | "Terminus Factor" | "Subterranean Wars" | Darkhawk appears | Card inserted | Fights Controller

332	Ann. 1	Ann. 2	Ann. 3	Ann. 4	Ann. 5	Ann. 6	Ann. 7	Ann. 8	Ann. 9	Ann. 10	Ann. 11	Ann. 12	Ann. 13	Ann. 14	Ann. 15
SEP 96	AUG 70	NOV 71	CA. 76	CA. 77	CA. 82	CA. 83	CA. 84	CA. 86	CA. 87	CA. 89	CA. 90	CA. 91	CA. 92	CA. 93	CA. 94
$2	$27	$20	$10	$4	$3	$3	$3	$3	$3	$3	$2	$2	$2	$3	$3

PRICE GUIDE KEY:
OTHER GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the unslabbed NM price above
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Very Fine (VF) is **2/3** (67%) of NM
Good (G) is **1/8** (12.5%) of NM

1602: New World #1-5

Equaling the quality of an original is tough to accomplish, and this series demonstrates the fact. Neil Gaiman's *Marvel 1602* miniseries made clever use of the Marvel characters, altering their names and backstories, giving them a different feel. This follow-up is less subtle and, therefore, less creative. Here, readers are introduced to some new Marvel characters, and their identities are obvious. We meet The Hulk and Master Iron, both of whose 1602 versions are strikingly similar to their modern version.

MARVEL
WRITER:
GREG PAK
ARTIST:
GREG TOCCHINI
COLOR • 32 PGS.@ $3.50@

The real disappointment of the series, though, is the art. Greg Tocchini should be one of the hot up-and-coming artists. Before this series, his style was clean and easy to point out on the printed page. But here, for reasons I don't believe are his own, his pencils are muted and hidden. Maybe it's the inker or lack thereof, but his pencils on this book do not match those I've seen from him in the past — and those that I felt would make him one of the next Marvel super-stars.

★★ **— Ian M. Feller**

www.marvel.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Shanna the She-Devil		
MARVEL, 1972		
1	27	100
2	6	
3	4	18
4	4	45
5	4	
Shazam!		
DC, 1973		
1	20 ▽	62
2	10 △	25
3	10 ▽	35
4-7	10	
8 ➥100-page issue	20	64
9-10	10	
11	10	29
12-14	10	
15	10	98
16	10	
17	10	64
18-35	7	
SHIELD		
MARVEL, 1973		
1	15	50
2-5	5	
Showcase		
DC, 1956		
1	3500	
2-3	1000	
4 ➥1st Silver Age Flash	27500	
5	1000	
6	4000	
7	2000	
8 ➥2nd SA Flash	11500	
9	7500	
10	3000	
11-12	1750	
13-14	4500	
15	2000	
16	1000	
17 ➥1st Adam Strange	2750	
18	1200	
19	1500	3125
20	1000	
21	500	
22 ➥1st SA Grn. Lantern	5600	
23-24	1750	
25-26	350	
27	900	
28-29	400	
30	800	
31-32	400	
33	375	
34	1250	
35	700	
36	525	
37	700	
38	400	1026
39	350	
40	300	
41-42	150	
43	450	
44	100	
45	325	
46-47	100	
48-49	80	
50	80	226
51	80	
52	80	313
53-54	100	
55 ➥Dr. Fate origin	275	801
56	125	
57	225	
58	150	308
59	125	445
60 ➥Spectre origin	225	694
61	100	342
62	80	
63	50	
64 ➥Spectre app.	100	348
65	50	
66	30	93
67	30	
68	30	83
69	30	
70	30	168
71	30	
72	30	86
73 ➥1st Creeper	85	264
74 ➥1st Anthro	45	146
75 ➥1st Hawk & Dove	75	264
76	50	145
77	50	
78	35	
79	45	
80	45	399
81	45	159
82	40	148
83	40	128
84	40	
85	20	
86	20	69
87	20	
88-93	15	
94 ➥New Doom Patrol	20	24
95-96	8	
97-99	6	
100	6	30
101	6	23
102	6	
103	6	27
104	5	
Silver Surfer		
MARVEL, 1968		
1	375	1151
2	160 ▲	351
3	135	555
4 ➥Surfer vs. Thor	265	957
5	75	277
6	75	293
7	90	366
8	95	372
9	60	252
10	60	226
11	65	269
12	50	193
13	70	320
14 ➥Spider-Man app.	125	497
15	55 ▽	300
16	55	206
17	55	207
18	55	208
Sinister House of Secret Love		
DC, 1971		
1	125	445
2	75	
3	75	251
4	75	237
Son of Satan		
MARVEL, 1975		
1	20	61
2	15	29
3	10	39
3/30¢	15	83
4	10	40
4/30¢	15	
5	10	44
5/30¢	15	
6-8	10	
Spawn		
IMAGE, 1992		
1	5	15
1/A	3	
2	4	15
3	3	10
4	3	8
5	3	12
6	3	
7	4	15
8	4 △	8
9	4 △	11
10	3	10
11-17	3	
18	3	12
19	3	
20	3	10
21	3	13
22-24	3	
25	3	17
26-50	3	
51-97	2	
98-99	3	
100/A	6	
100/B-100/F	5	
101-149	3	
150	5	
151	3	
Ann 1	5	
Fan ed. 1-3	1	
Special Marvel Edition		
MARVEL, 1971		
1	20	
2	15	54
3-4	15	
5-14	7	
15 ➥1st Shang-Chi	45 △	140
16	18	61
Spectacular Spider-Man		
MARVEL, 1968		
1	90	264
2	75 ▽	181
Spectacular Spider-Man		
MARVEL, 1976		
-1	2	7
1	25 △	51
3	8	14
2	15	61
4	5	19
5	5 ▽	17
6	5	19
7	5	16
7/35¢	15	
8	5 △	20
8/35¢	15	
9	5 △	12
9/35¢	15	
10	4	19
10/35¢	15	
11	4	11
11/35¢	15	
12	4	12
13-17	4	
18	4	22
19	4	
20	4	13
21-22	3	
23	3 △	22
24-26	3	
27 ➥1st Miller Daredevil	15	44
28 ➥2nd Miller Daredevil	15	36
29-33	3	
34	3	14
35-41	3	
42	3	17
43	3	
44	3	10
45-48	3	
49	3	10
50	3	18
51-55	3	
56	5	
57	3	
58	3	20
59-63	3	
64 ➥1st Cloak & Dagger	5	22
65-82	3	
83 ➥Punisher app.	7	23
84	3	
85	5	16
86-89	3	
90	3	15
91-99	3	
100	5	
101	3	
102-115	2	
116	3	13
117-129	2	
130	3	
131	5	
132	4	
133	3	
134-135	2	
136	2	11
137-138	2	
139	2	13
140-142	2	
143	4	18
144-146	2	
147 ➥New Hobgoblin	8	
148	2	
149	3	
150-151	2	
152	2	11
153-156	2	
157	2	11
158	5	
159	4	
160-188	2	
189	4	12
190-195	2	
195/Collector's	3	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

Krause publishes the ONLY books that list Near Mint prices for comic books!

Get them from your local retailer or order them from www.krausebooks.com!

RETROVIEW
Amazing Spider-Man #360 ★★★

Marvel
Mar 1992 • 22 pp.
Writer: David Michelinie
Pencils: Chris Marrinan
Inks: Keith Williams
Cover: Mark Bagley, Randy Emberlin

"Death Toy!"

Cardiac's origins are revealed, as he and Spider-Man join forces to stop a threat at Stane International.

This two-part story could have been compressed into a single issue or used as the lead story in an annual, but, here, it seems slightly padded.

Cardiac has hinted at his origins in previous appearances, but here we learn his true motivations, and, while they're heroically based, his methods still leave a lot to be desired, as Spider-Man determines.

David Michelinie quickly lays the groundwork for the three-part "Carnage" story that starts next issue. Stay tuned.

© Marvel

Near Mint CGC copy: **9.6** **Then $1 NOW $3**

△ #4/A

A rebirth and a return

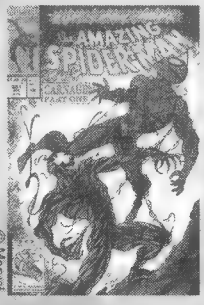
In 1996, Image creators Jim Lee and Rob Liefeld were hired by Marvel to revitalize several heroes, including Iron Man, producing the 13-issue *Iron Man* (2nd series). Shellhead and the other heroes returned to the main Marvel universe in "Heroes Reborn."

Image © 1997 Marvel

THE BOTTOM LINE

	New origin	Alternate cover	Fights Hulk	Fantastic Four appear		Alternate Christmas cover		Onslaught appears		
	1	1/A	2	3	4	4/A	5	6	7	8
	NOV 96	NOV 96	DEC 96	JAN 97	FEB 97	FEB 97	MAR 97	APR 97	MAY 97	JUN 97
NM Price	$3	$3	$2	$2	$2	$2	$2	$2	$2	$2

Amazing Spider-Man #361 ★★★★



© Marvel

Marvel
Apr 1992 • 23 pp.
Writer: David Michelinie
Pencils: Mark Bagley
Inks: Randy Emberlin
Cover: Bagley, Emberlin

"Carnage, Pt. 1: Savage Genesis!"

Carnage, a serial killer bonded with part of the Venom symbiote, crosses paths with Spider-Man.

Just when readers think Venom is one of the worst villains Spider-Man has to face, along comes Carnage, who makes Venom look like a pushover. The part of the alien symbiote that bonded with Cletus Kasady has given him a wide range of instruments to continue his killing spree.

David Michelinie produced a taut mystery, with Peter Parker using his resources to determine who Carnage is and how best to stop him, a decision that is difficult for Peter to make.

Best CGC copy: **9.8** **Then $1.25 NOW $6**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
196-199	2	
200	4	20
201-213	2	
213/Collector's	3	
214-217	2	
217/Variant	3	
218-219	2	
220-221	3	
222	2	
223-223/Variant	3	
224	2	
225	5	25
225/Variant	4	
226-228	2	
229	3	
229/Variant-230	4	
231-249	2	
250	3	
251-255	2	
255/Variant	5	
256-263	2	
Ann 1	5	24
Ann 2	4	
Ann 3-7	3	
Ann 8	4	
Ann 9-'97	3	
Special 1	4	

Spectre
DC, 1967

1	150	538
2	60	159
3	50	156
4	50	160
5	50	170
6	40	130
7	40	148
8	40	157
9	40	137
10	40	136

Spider-Man
MARVEL, 1990

-1	2	
½	4	12
½/Platinum	6	
1	5	19
1/Collector's	5	
1/Platinum	42	129
1/Silver	5	
2	3	17
3	3	31
4	3	
5	3	12
6	3	13
7	3	12
8	3	26
9	6	27
10	4	14
11	3	9
12	3	
13	5	19
14	3	
15	2	
16	2	11
17-25	2	
26	4	12
27-43	2	
44	2	8
45-46	2	
46/Collector's	3	
47-49	2	
50	3	
50/Variant	4	
51-51/Variant	3	
52-56	2	
57-57/Variant	3	
58-74	2	
75	4	
76-98/B	2	
Ann '97-'98	3	
GS 1	4	
Holiday '95	3	

Spider-Woman
MARVEL, 1978

1	6	23
2	3	15
3	3	
4	2	13
5-36	2	
37	4	23
➥1st Siryn		
38	4 ▽	17
➥X-Men app.		
39-49	1	
50	4	14

Spy Smasher
FAWCETT, 1941

1	2500	
2	750	2350
3-6	450	
7	450	1792
8-9	350	
10	375	
11	350	

Star Trek
GOLD KEY, 1967

1	350	
2	125	
3	100	
4	90	
5	75	
6	75	403
7	60	
8-9	50	
10	40	
11	30	
12	30	71
13	30	104
14	30	170
15	30	60
16-21	30	
22	30	74
23	30	
24-26	25	
27-38	20	
39	20	83
40	20	
41-43	15	
44	15 ▽	50
45-47	15	
48	15	66
49-52	15	
53	15	48
54-59	15	
60-61	12	

Star Wars
MARVEL, 1977

1	20 ▽	71
1/35¢	800	6552
1/2nd	4 ▽	71
2	10	29
2/35¢	150	
3	8	25
3/35¢	150	
4	7	25
4/35¢	150	
5	7	34
5/2nd	7	34
6	7	22
6/2nd	7	22
7	7	20
8	7	10
9	7	16
10	7 △	21
11	7	14
12	7	
13	7	23
14	7	23
15-16	7	
17	7	23
18	7	
19	7	8
20	6	9
21	6	21
22	5	
23	5	18
24	4	
25	4	18
26	4	31
27	4	
28	4 △	10
29	4	26
30-31	4	
32	4	9
33	4	12
34	4	9
35	4	11
36-39	4	
40	4	27
41	4	14
42	4	24
43	4	11
44	4	13
45-47	4	
48	4	11
49	5	
50-53	4	
54	4	20
55-63	4	
64	4	11
65-67	4	
68	4	31
69-70	4	
71	4	16
72	4 ▽	13
73	4	13
74	4	15
75	4	11
76	4	
77	4	15
78	4	
79	4	12
80	4	
81	4	27
82-83	4	
84	4	15
85	4 △	15
86	4	15
87	4	
88	4	19
89	4 ▽	14
90-91	4	
92	4 △	12
93-95	4	
96	4	11
97	4	
98	4	16
99	4	
100	4	13
101	4	16
102	4	13
103-106	4	
107	25	71
➥Low distribution		
Ann 1	8	24
Ann 2	5	14
Ann 3	5	

Strange Tales
MARVEL, 1951

1	2750	
2	800	
3-5	700	
6-10	550	
11-20	350	
21-30	275	
31-44	225	
45-58	200	
59	225	
60	200	
61	225	
62-63	175	
64	200	
65-66	175	
67-78	200	
79	250	
80	200	
81-83	175	
84	200	
85-88	175	
89	400	
➥Kirby Fin Fang Foom		
90-92	175	
93-96	150	
97	350	
➥Aunt May & Uncle Ben		
98-100	150	
101	900	
➥Human Torch starts		
102	425	1463
➥Human Torch app		
103-104	300	
105	300	2326
106	225	
107	250	
108	225	
109	225	751
110	1250	
➥1st Dr. Strange		
111	350	
112-113	150	
114	350	2245
115	450	
➥Dr. Strange origin		
116	125	
117-118	100	
119-121	125	
122	125	516
123	125	593
124-125	75	
126	90	
127	75	
128	75	491
129	75	382
130	90	359
131	75	
132	75	498
133	75	350
134	75	
135	125	
➥1st S.H.I.E.L.D.		
136	75	263
137	50	
138	50	110
139-142	50	
143	50	129
144	50	125
145-146	50	
147	50	90
148	75	180
➥Ancient One origin		
149	50	99
150	50	131
151	75	156
152	50	140
153	50	
154	50	134
155	50	
156	50	123
157	50	
158	50	149
159	60	229
160	50	162
161	50	186
162	50	121
163	50	149
164	50	
165	50 ▽	123
166	50	
167	50	262
168	50	140
169	15	92
➥Series restarted		
170	10	
171	7	
172	7	31
173	7	
174	7	11
175-177	7	
178	15	46
179	10	40
➥Warlock origin		
180	10	40
181	10	37
182	3	20
183-185	3	
185/30¢	20	
186	3	
186/30¢	20	
187-188	3	
Ann 1	325	
Ann 2	350	

Sub-Mariner
TIMELY, 1941

1	25000	
2	7000	
3	5000	
4	4500	
5	3500	
6-11	2500	
12-15	1500	
16-19	1200	
20	1200	3067
21-31	1000	
32	1250	
33-35	900	
36-41	700	
42	1000	

Sub-Mariner
MARVEL, 1968

1	125	327
2	45	124
3	35	154

Flashback 1996

10 years ago in CBG...

#1168 APRIL 5 1996

Dark Horse reported it would produce ***X-Files*** "graphic story albums" with show creator **Chris Carter**. The publisher defined the books as a prose novella illustrated with full-page graphics.

#1169 APRIL 12 1996

Comics writer and filmmaker **Kevin Smith** put out the call to comic-book retailers, distributors, and publishers to help set up a scene being filmed for his movie, ***Chasing Amy***, to be filmed in Smith's hometown of Red Bank, N.J. The scene would involve characters from the film at a comics convention.

#1170 APRIL 19 1996

Toronto-based Alliance Television Productions licensed **Big Entertainment**'s comic book ***John Jakes' Mullkon Empire*** for development in cooperation with Village Roadshow Pictures.

#1171 APRIL 26 1996

Longtime **Archie Comics**' writer **Frank Doyle** died due to cancer. He was 78. Beginning in 1951, he wrote more than 10,000 Archie stories.

— By Ray Sidman
from the Comics Buyer's Guide archives

Shanna-Sub-Mariner $

Goes to $1.99 — Covers form image with other "Heroes Reborn" titles — Back home — Alternate cover — Alternate cover — Fights Firebrand — Black Widow Warbird appears — appears

	9	10	11	12	13	3rd series	1	1/A	2	2/A	3	4	5	6	7
	JUL 97	AUG 97	SEP 97	OCT 97	NOV 97		FEB 98	FEB 98	MAR 98	MAR 98	APR 98	MAY 98	JUN 98	JUL 98	AUG 98
NM Price	$2	$2	$2	$4	$3		$4	$4	$2	$3	$2	$2	$2	$2	$2

PRICE GUIDE KEY: **Slabbed CGC 9.8 (NM/M)** is **3 times** the CGC 9.4 price above
OTHER CGC GRADES **CGC 9.0 (VF/NM)** is **2/5 (40%)** of CGC 9.4 — **CGC 9.6 (NM+)** is **1.5 times** CGC 9.4 — **CGC 8.0 (VF)** is **1/5 (20%)** of CGC 9.4

Tails #1-2

Ethan Young has created what appears to be an autobiographical comic featuring himself or at least a close facsimile. The series' protagonist, Ethan, has a job at the local animal shelter and takes his work home with him when a suitable foster home for some of the animals can't be found. Young spends much of each issue dealing with these problems, complaining about his supervisor, and trying to relocate a group of cats who have effectively taken over his bedroom. Meanwhile, Ethan's girlfriend, Sin, is getting ready to return to college and he isn't sure how he's going to handle the separation. Add the frustrations of a struggling comics writer and artist to the mix and the two issues come off more as a venting of Young's own frustration than a story with any real meat to it.

BOHEMIAN PRESS
WRITER:
ETHAN YOUNG
ARTIST:
ETHAN YOUNG
B/W • 40 Pgs. (#1)
24 Pgs. (#2)
$3.95 (#1)
$2.95 (#2)

Young's art is excellent in spots, especially with the different animals. If he'd tone down the adult language (and I wouldn't have shown the earlier, more adult version of Sin at the end of #2; save that material for the trade), the series could reach more potential readers. The title shows promise, but needs more polish.

★★ — Brent Frankenhoff

www.tailscomic.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Sub-Mariner		
CONTINUED		
4	35	
5	30	245
6	25	103
7	25 △	102
8	75	267
➥vs The Thing		
9	30	123
10	25	
11	20	104
12	20	101
13	20	101
14	50	177
➥Toro dies		
15	20	
16	20	63
17-21	20	
22	20	71
23	20	84
24	20	75
25	20	69
26	20	70
27	20	53
28	20	51
29	20	54
30	20	79
31	15	47
32	15	48
33	15	
34	70	242
➥Hulk Surfer app		
35	35	172
➥Hulk, Surfer app		
36	15	48
37	15	50
38	15 ▽	51
39	15	
40	15	63
41	10	45
42	10	
43	10	104
44	10	83
45	10	48
46	10	73
47	10	85
48	10	83
49	10	44
50	10	40
51-53	10	
54	10	55
55-56	10	
57	10	67
58	10	53
59	10	76
60	10	43
61	10	
62	10	34
63	10	38
64	10	31
65	10	42
66	10	
67	10 ▽	55
68	10	33
69	10	63
70	10	29
71	10	43
72	10	
Special 1	10	90
Special 2	15	

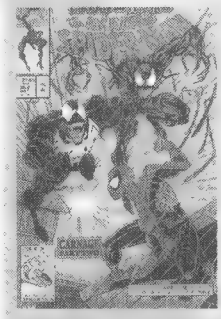
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Superboy		
DC, 1949		
1	7000	
2	2000	
3	1500	
4-5	1000	
6	800	2650
7-10	800	
11-15	600	
16-20	450	
21-30	350	
31-38	275	
39-50	225	
51-60	175	
61-67	125	
68	500	
➥1st Bizarro		
69-77	100	
78	175	
➥Mxyzptlk origin		
79	100	
80	150	
➥Meets Supergirl		
81-85	90	
86	200	
➥Legion app.		
87-88	90	
89	275	
➥1st Mon-El		
90-93	90	
94-97	75	
98	100	
99	75	
100	175	
➥Phtm Zone villains		
101-120	60	
121-128	50	
129	75	
130-135	40	
136	40	143
137	40	
138	55	
➥Giant-sized		
139-140	40	
141-142	35	
143	35	124
144-146	35	
147	50	
➥Saturn Girl origin		
148	25	
149	25	65
150-152	25	
153	25	85
154-155	25	
156	65	221
➥Giant-size		
157-159	25	
160	25	58
161	25	
162	25	19
163-164	25	
165	50	
➥Giant-size		
166-168	25	
169-173	20	
174	30	132
175-178	20	
179	15	50
➥Giant-sized		
180	15	38
181	15	56
182	20	75
183	12	40
184	12	44
185	12	178
186	12	
187	12	40
188-191	12	
192	12	40
193	12	25
194	12	
195	12	39
196	12	
197	20	
➥Legion stories start		
198-199	12	
200	15	
201	12	
202	30	94

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
203	12	
204	12	32
205	40	133
206-207	12	
208	15	43
209	10	
210	15	
211-212	10	
213	7	27
214	7	
215	7 ▽	42
216-219	7	
220	7	25
221	7	
222-223	5	
224	5	32
225	5	
226	5	14
227-230	5	
Ann 1	175	
SP 1	4	
Supergirl		
DC, 1972		
1	15	111
2	10	63
3-4	8	
5	8	37
6	8	
7	8	39
8-10	8	
Supergirl		
DC, 2005		
0	5	
1	7	
1/Turner	10	
1/Sketch	4	
➥2nd print		
2-4	3	
Superman		
DC, 1939		
1	160000	
2	16000	
3	9200	
4	6500	
5	6000	
6-7	3500	
8-10	2850	
11-13	2200	
14	4500	
➥U.S. flag cover		
15	2050	
16-20	1650	
21	1500	
22-23	1100	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
24	1400	
25	1050	
26	1250	
27-29	950	
30	1350	6675
➥1st Mr. Mxyzptlk		
31-40	825	
41-43	650	
44	650	2300
45-50	650	
51-52	525	
53	1800	
➥Superman origin		
54-60	500	
61	1000	
➥1st Kryptonite		
62-70	475	
71-75	450	
76	1100	
➥Batman team up		
77-80	400	
81-90	375	
91-95	360	
96-99	325	
100	1500	
101-110	280	
111-120	240	
121-130	195	
131-139	155	
140	175	
➥1st Bizarro Jr		
141-145	115	
146	160	
➥Superman origin		
147	135	
148	115	
149	125	
➥Legion app.		
150-161	68	
162-178	58	
179	58	283
180	58	
181-183	55	
184	55	214
185-186	55	
187	60	
188	55	
189	55	245
190	55	
191	55	225
192	55	157
193	60	275
194-195	55	
196	55	271
197-198	55	
199	180	
➥1st race with Flash		

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
200	60	254
201	24	
202	30	201
203-209	24	
210	24	150
211	24	
212	50	
➥Superbabies		
213-215	24	
216	24	110
217	30	261
218-221	20	
222	30	209
223-225	20	
226	20	124
227	30	
228-231	20	
232	30	
233	40	362
➥Kryptonite destroyed		
234	18	
235	18 ▲	96
236	18	118
237	18 ▽	96
238	18 ▽	76
239	30	117
➥Giant-sized		
240	18	73
241	18 ▽	66
242	18	149
243	18	109
244	18	
245	22	
246	18	
247	18	91
248	18	88
249	18	94
250	18	69
251	18	
252	60	300
➥100-page issue		
253	18	83
254	22	
255	9	41
256-257	9	
258	9	43
259	9 ▽	44
260	9	55
261	9	60
262	9	
263	9	44
264	9	
265	8	45
266	8	
267	8	35
268	8	

RETROVIEW
Amazing Spider-Man #362 ★★★



"Carnage, Pt. 2: Savage Alliance!"

Spider-Man and The Human Torch retrieve Venom from a desert island and, later, Spidey and Venom tangle with Carnage.

Spider-Man's moral dilemma stares him in the face early in this issue, when he has to retrieve Venom from the desert island he left him on in *Amazing* #347. The Torch is a good ally to have along on this mission, but one wishes he could have been along for the whole caper to help against Carnage, as well.

We learn that Carnage is the offspring of Venom's symbiote and that Venom can detect him, while Spider-Man can't. This fast-moving story never lets up.

Marvel
May 1992 • 22 pp.
Writer: David Michelinie
Pencils: Mark Bagley
Inks: Randy Emberlin
Cover: Bagley, Emberlin

Near mint copy: 9.9 — Then $1.25 NOW $25

© Marvel

△ #8

THE INVINCIBLE
IRON MAN

Back on life support

After a brutal beating, Tony was forced to wear his Iron Man armor full-time to save his life. The newest armor achieved sentience, causing additional problems in later issues. You'd think heroes could keep their costumes under control, wouldn't you?

Image © 1998 Marvel

THE BOTTOM LINE

	Tony beaten			Warbird appears		Fights Controller	FF appears	Fights Nitro		Fin Fang Foom appears
	8	9	10	11	12	13	14	15	16	17
NM Price	SEP 98 $2	OCT 98 $2	NOV 98 $2	DEC 98 $2	JAN 99 $2	FEB 99 $3	MAR 99 $2	APR 99 $2	MAY 99 $2	JUN 99 $2

Amazing Spider-Man #363 ★★★

© Marvel

"Carnage, Pt. 3: Savage Grace!"

Venom and Spider-Man stop Carnage from killing J. Jonah Jameson, but then Spidey has to figure out what to do with Venom.

There's more action packed into this three-part story than in all six chapters of "Round Robin's Revenge," and that's good, because much more of Venom's schizophrenic soliloquies and every reader would have been as crazy as Carnage.

After "betraying" Carnage, Spider-Man is confronted by Jameson, who says that Captain America would have kept his word to Venom, letting him go as promised. Spider-Man says that Cap would have found a better way, showing the differences between the two heroes.

Marvel
Jun 1992 • 22 pp.
Writer: David Michelinie
Pencils: Mark Bagley
Inks: Randy Emberlin
Cover: Bagley, Emberlin

Best CGC copy: 10.0 **Then $1.25 NOW $4**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
269	8	34
270	8	27
271	8	41
272 ➥100-page issue	20	112
273	7	35
274	7	47
275	7	27
276	7	38
277	7	
278 ➥100-page issue	17	89
279-281	5	
282	5	41
283	5	48
284	7	
285	5	
286	5	25
287-292	4	
293-299	3	
300	11	54
301-316	3	
317	3	61
318-348	3	
349	3	18
350	3	
351-399	2	
400	5	19
401-422	2	
423	5	20
Ann 1	600	
Ann 2	325	
Ann 3	210	
Ann 4	180	
Ann 5	105	
Ann 6	90	
Ann 7	62	
Ann 8	46	
Ann 9-10	5	
Ann 11	4	50
Ann 12	3	
Special 1-3	4	

Superman
DC, 1987

0	3	
1	4	14
2	4	
3-5	3	
6-8	2	
9	4	
10-49	2	
50	4	15
51-52	2	
53	3	
54-72	2	
73	3	
74	4	
75 ➥Death of Superman	5	
75/Collector's	12 ▽	29
75/Platinum	40	58
76-77	3	
78	2	
78/Collector's	3	
79-82	2	
82/Variant	4	
83-99	2	
100	3	
100/Variant	4	
101-122	2	
123	3	
123/Variant	5	
124-150	2	
150/Variant	4	
151-170	2	
171	4	
172-174	2	
175	4	
176-190	2	
190/A	4	
191	2	
192	3	
193-199	2	
200	4	
201	8	
202	2	
203 ➥Lee sketchbook	6	9
204	4	10
204/Sketch	250	163
204/DF Lee	30	
204/DF Azzarell	25	
205/Lee	4	
205/Turner	3	
205/DF Lee	30	
205/DF Turner	25	
206-207	3	
208	5	
209	4	
210-215	3	
216 ➥Inf. Crisis tie	5	
217 ➥OMAC app.	7	
218	5	
219 ➥Sacrifice Pt. 1	6	
219/2nd	4	
220-226	3	
1000000	4	
1000000/Ltd.	15	
Ann 1	4	
Ann 2-6	3	
Ann 7	4	
Ann 8-11	3	
Ann 12	4	
GS 1-2	5	
GS 3	6	
Special 1	4	
3D 1	5	

Superman/ Batman
DC, 2003

1	8 △	22
1/Retailer ed.	125	321
1/2nd-1/3rd	4	
2	6 ▽	24
3	5	21
3/2nd	3	
4	4	
5	3	
6	4	
7	3	
8 ➥1st new Supergirl	10	
8/4th	3	
9	5	15
9/2nd	4	
9/3rd	3	
10	5	9
10/2nd	4	
11	5	
12	4	
13	5	
13/Supergirl	7	
14	5	
15	4	
16	5	
17	4	
18	3	
19	4	
20	3	
21	4	
22-23	3	

Supernatural Thrillers
MARVEL, 1972

1	27	101
2	10	67
3	10	34
4	10	40
5 ➥1st Living Mummy	27	95
6	10	44
7	10	45
8	10	
9	10	35
10	10	39
11	10	37
12	10	42
13	10	39
14	10	
15	10	28

Super-Team Family
DC, 1975

1	12	36
2	6 △	29
3	6	29
4	6 ▽	22
5	4	27
6	4	
7	4	20
8-9	4	
10	4	22
11	3	16
12-14	3	
15	3	20

Super-Villain Team-Up
MARVEL, 1975

1	7	38
2	5	
3	4	
4	4	23
5	4	35
5/30¢	20	76
6	3	
6/30¢	20	
7	3	
7/30¢	20	
8-12	3	
12/35¢	15	
13	3	
13/35¢	15	
14	3	
14/35¢	15	
15-17	3	

Swamp Thing
DC, 1972

1	60 ▽	212
2	30	110
3	20 ▽	71
4	20	66
5	15	76
6	15	60
7	12	78
8	10	46
9	10	45
10	10	53
11	5 ▲	37
12	5 ▽	30
13	5	
14	5	49
15	5	33
16	5	31
17	5	28
18	5	29
19	5	
20	5	32
21-23	5	
24	5	30

Tales From the Crypt
E.C., 1950

20	775	
21	900	
22	700	
23	520	1381
24-25	520	
26-29	400	
30	400	875
31	460	
32	300	888
33 ➥Crypt Keeper origin	675	1338
34-46	295	

Tales of Suspense
MARVEL, 1959

1	1400	
2	540	
3	475	
4	450	
5-10	325	
11-20	240	
21-32	150	
33-38	135	
39 ➥1st Iron Man	3500	
40	1100	
41	650	
42	325	2125
43-45	325	
46 ➥1st Crimson Dynamo	210	
47	210	1776
48 ➥1st red/gold armor	265 ▽	1566
49	210	
50	155	
51	105	
52	140	
53 ➥Watcher origin	120	780
54-56	62	
57	170	2088
58 ➥Cap America app.	210	1191
59 ➥Cap stories start	210	1218
60	120	
61	82	532
62	82	
63 ➥Bucky origin	180	1018
64	72	449
65	125	746
66 ➥Red Skull origin	125 ▽	550
67	52	
68	52	336
69	52	
70	52	284
71	42	241
72-73	42	
74	42 ▽	141
75	42	146
76	42	180
77	42	186
78-79	42	
80	42 △	167
81	32	215
82	32	172
83	32	170
84	32	
85	32	166
86	32	162
87	32	182
88	32	178
89	32	131
90	32	205
91	32	146
92	32	156
93	32	200
94	32	177
95	32	214
96	32	169
97	32	175
98	32	186
99	32	184

Tales to Astonish
MARVEL, 1959

1	2000	
2	635	
3-5	440	
6-10	355	
11-20	265	
21-26	200	
27 ➥1st Hank Pym	3600	
28-34	175	
35 ➥1st Ant-Man	1900	
36	625	
37-38	350	
39	350 △	1068
40	350	
41	230	1223
42-43	230	
44	500	2676

Flashback 1991

15 years ago in CBG...

#907 APRIL 5 1991

CBG celebrated the 90th birthday of *Uncle Scrooge* creator and artist **Carl Barks**. The illustration used to mark the occasion appeared only in this issue of ***CBG***, in that year's Comic-Con International: San Diego program book, and in overseas Disney comics.

#908 APRIL 12 1991

The Thompsons noted that ***CBG*** delivery had grown more erratic as postal logistics strained under the impact of the war in the Persian Gulf. (It sounded like such a good reason, we're keeping it on file for all future military operations ...)

#909 APRIL 19 1991

Shel Dorf interviewed science-fiction megafan **Forrest J Ackerman** in *Up from Fandom*, an occasional feature spotlighting various famous fans.

#910 APRIL 26 1991

CBG's **"State of the Industry"** survey estimated annual retail sales for 1991 at $475 million. Most respondents to the survey said that "negative media reaction to 'adult material'" was the industry's top problem.

Marvel announced that the first issue of the adjectiveless ***X-Men*** titles by **Chris Claremont**, **Jim Lee**, and **Scott Williams** would have *five* covers for its first edition.

— By Ray Sidman
from the Comics Buyer's Guide archives

Warbird appears — Fights War Machine — 1st Inferno — 1st Carnivore — Ultimo appears — Warbird, Ultimo appear — Goes to $2.25 — Continued in *Iron Man Annual* 2000

	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
	JUL 99	AUG 99	SEP 99	OCT 99	NOV 99	DEC 99	JAN 00	FEB 00	MAR 00	APR 00	MAY 00	JUN 00	JUL 00	AUG 00	SEP 00
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Temporary

Envy is a temp. Every day, she does someone else's job. But she's not a well person. She has sticky fingers. She screens her calls. She has an imaginary friend named Sympathy.

Mitigating things is the fact that the people Envy encounters are so overwhelmingly dysfunctional that she's the picture of mental health in comparison.

ORIGIN
WRITERS:
DAMON HURD, RICK SMITH
ARTISTS:
DAMON HURD, RICK SMITH
B/W • 160 Pgs.
$14.95

The art is in a simple, minimalist style. There are many background-free panels and, Envy aside, most of the characters are as ugly as if they've escaped from a Peter Bagge comic. (They're not poorly drawn; they're just unattractive people.)

Some art tricks work better than others. For example, Sympathy looks as if she were drawn by a 5-year-old. That separates her visually from the reality of Envy's world. But another device, depicting the conflicts of a character's multiple personalities, is clever but easy to miss, at least initially. After "getting it," one may have to go back and re-read parts.

Temporary is more than an appetizer but it's not yet the main course.

★★½ — Jack Abramowitz

www.origincomics.com
ISBN: 1-891867-97-0

△ #55

THE INVINCIBLE
IRON MAN

Playing with the numbers

After adding the issues of Vols. 2 and 3 to the original *Iron Man* run, it was determined that *Iron Man* (Vol. 3) #55 (Jul 02) would have been the 400th issue of Shellhead's series, if there hadn't been any restarts. It didn't receive the fanfare of other big numbers, however.

image © 2002 Marvel

Tales to Astonish
CONTINUED

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
45-46	150	
47	150	706
48	150	
49	250	866
➥1st Giant Man		
50	95	591
51	95	311
52	95	
53	95	475
54	95	
55	95	383
56	95	
57	125	1169
➥Spider-Man app		
58	95	
59	150	1088
➥Giant-Man vs. Hulk		
60	175	1563
➥Hulk stories start		
61	75	800
62	90	411
➥1st Leader		
63	75	397
64	75	
65	75	496
66	70	
67	70	361
68	70	
69	70	294
70	100	307
➥Namor stories start		
71	55	162
72	55	220
73-74	55	
75	55	157
76	55	162
77-78	55	
79	55	212
80	55	155
81	55	207
82	78	
➥Iron Man app		
83	55	209
84	55	145
85	55	172
86	55	140
87	55	145
88	55	195
89	55 △	141
90	55 ▽	197
91	52	172
92	75	155
➥Silver Surfer app.		
93	75 △	449
➥Silver Surfer app		
94	50	136
95	50	168
96	50	131
97	50	176
98	50	143
99	50	
100	75	159
101	85	205

Thor
MARVEL, 1966

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
126	125	
127	45	313
128	45	220
129	45	175
130	45	243
131	45	210
132	45 ▽	72
133	45	163
134	45 △	184
135	45	170
136	45	
137	45	230
138	45	120
139	45	121
140	45	150
141	32 ▽	136
142	32	168
143	32	221
144	32	136
145	32	127
146	32	134
147	32 ▽	130
148	32	159
149	32 ▽	125
150	32	207
151	32	104
152	32	99
153	32	127
154	32	85
155	32	108
156	32	71
157	32 △	102
158	32	174
159	32 △	119
160	32	136
161	25	103
162	25	101
163	25 ▽	101
164	25	104
165	40	231
➥Warlock app		
166	36	173
167	24 ▽	152
168	36	
➥Galactus origin		
169	36	146
➥Galactus origin		
170	20	70
171	20	95
172	20 △	84
173	20	76
174	20	95
175	20	73
176	20	86
177	20	95
178	18	
179	18 ▽	64
180	24	117
➥Thor vs. Mephisto		
181	23	111
182	12	66
183	12	
184	12	73
185	12	85
186	12	
187	12	114
188	12	71
189	12	
190	12	56
191	12	58
192	12	64
193	55	286
➥Silver Surfer app.		
194	12	46
195	12 ▽	66
196-198	12	
199	12	49
200	16	90
201	9	63
202	9 ▽	44
203	9	
204	9	46
205	9	
206-207	7	
208	7	37
209	7	41
210	7	63
211	7 ▽	45
212-215	7	
216	7	29
217-220	7	
221	7	77
222	7	31
223-224	7	
225	14	111
➥1st Firelord		
226	7	43
227	5	23
228	5	24
229	5	19
230	5	23
231	5	21
232	5	33
233	5	22
234	5	20
235	5	17
236	5	
237	5	21
238	5	17
239	5	25
240-241	5	
242	5	17
243-245	5	
246	5	13
247-248	5	
249	5	26
250	5	16
251	5	23
252-253	5	
254	5	22
255-259	5	
260	5	21
260/35¢	15	
261	5	16
261/35¢	15	
262	5	
262/35¢	15	
263	5	
263/35¢	15	
264	5	
264/35¢	15	
265	3	
266	3 ▽	18
267-289	3	
290	3	11
291-299	3	
300	8	
301-336	2	
337	7	31
➥1st Beta Ray Bill		
338	3	
339	5	15
340	4	
341	3	
342	4	
343-348	2	
349	3	
350-373	2	
374	3	
375-400	2	
401-410	1	
411	3	
412	2	15
413-431	1	
432-433	2	
434-449	1	
450	3	
451-473	1	
474-475	2	
475/Variant	3	
476-481	2	
482	3	
483-499	2	
500	3	
501-502	2	
Ann 2	65	327
Ann 3	12	
Ann 4	10	
Ann 5-6	8	
Ann 7	7	24
Ann 8	6	
Ann 9-10	4	
Ann 11	4	14
Ann 12	4	
Ann 13-19	3	

Thor
MARVEL, 1998

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	5 ▽	18
1/A	20	
1/B	5	20
1/C	5	
1/D	8	
1/E	5	
2-2/A	3	
3-11	2	
12	3	
12/DF	15	
13-25	2	
25/Gold	5	
26-31	2	
32	4	
33-34	2	
35	3	
36-61	2	
62-79	3	
80	28	
➥Avngrs Dissmbled		
81	5	
➥Avngrs Dissmbled		
82-84	4	
➥Avngrs Dissmbled		
85	3	
Ann '99-'01	4	

Thrilling Comics
BETTER, 1940

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	2000	
2	800	
3	650	
4-10	500	
11-18	425	
19	500	
➥1st Amer. Crusader		
20	425	
21-30	350	
31-40	310	
41	700	
➥Hitler cover		
42-52	270	
53-61	225	
62	225	836
63-70	225	
71-74	90	
75	90	132
76-78	90	
79	90	239
80	90	

THUNDER Agents
TOWER, 1965

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	140	471
2	75	
3-5	55	
6-8	42	
9-10	35	
11-15	38	
16-17	22	
18	22	45
19	22	57
20	15	

Tomb of Dracula
MARVEL, 1972

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	100	331
2	35	123
3	35	118
4	30	103
5	18	50
6	18	99
7	15	76
8	12	45
9	12	48
10	100	348
➥1st Blade		
11	10	75
12	12	83
13	35	122
➥Blade origin		

"Maximum Security" tie-in

Many artists

NM Price	33 OCT 00	34 NOV 00	35 DEC 00	36 JAN 01	37 FEB 01	38 MAR 01	39 APR 01	40 MAY 01	41 JUN 01	42 JUL 01
	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

THE BOTTOM LINE

RETROVIEW
Amazing Spider-Man #364 ★★½

"The Pain of Fast Air"

Spider-Man foils The Shocker's attempts to upgrade his weaponry, and a mysterious couple comes to town.

Marvel
Jul 1992 • 22 pp.
Writer: David Michelinie
Pencils: Mark Bagley
Inks: Randy Emberlin
Cover: Bagley, Emberlin

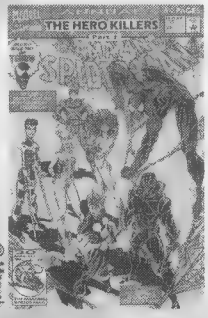
With the 30th anniversary of Spider-Man's first appearance looming, the groundwork was laid for special issues of all the Spider-titles. To add to the mystery, a mysterious couple with a connection to Peter have been introduced, and clues are being dropped that they might be his long-lost parents.

The Shocker story is fairly routine, and Aunt May's meddling in Peter's life is nothing out of the ordinary. If only she'd known then what she knows today.

© Marvel

Best CGC copy: **9.8** **Then $1.25 NOW $3**

Amaz. Spider-Man Ann. #26 ★★



Marvel
1992
Writers: Various
Pencils: Various
Inks: Various
Cover: Mark Bagley, Randy Emberlin

"Fortune and Steel" • 30 pp.

Spider-Man and The New Warriors stop an evil scientist from testing an energy cannon on a small town.

Since the four-part "Vibranium Vendetta" story in the Spider-Man-related annuals of 1991 did so well, Marvel did the same trick with the four-part "The Hero Killers" running through the 1992 Spider-Annuals. While it's an interesting mystery, it probably didn't really need four Annuals to get it told.

"First Kill, Part 1" (Venom) • 8 pp.
"The Wronged Man" (Solo) • 8 pp.
"Making the Grade" (Spider-Man) • 3 pp.
"Evil's Light, Part 1" (Cloak & Dagger) • 6 pp.

1st CGC copy: 9.8 **Then $2.25 NOW $4**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
14	12	55
15	10 ▽	41
16	10	51
17	12 ▽	39
18	10	53
19	12	52
20	10	50
21	10	59
22	8	45
23	8 ▽	34
24	8	40
25	8	47
26	8	55
27	8	40
28	8	48
29	8	28
30	10	46
31	8	41
32	8 ▽	36
33	7	31
34	7	32
35	7 ▽	39
36	7	34
37	7	34
38	7	32
39	7	
40	7	36
41	7 ▽	33
42	6	27
43	6 ▽	26
43/30¢	18	
44	6	
44/30¢	18	
45	6	36
45/30¢	18	
46	6	23
46/30¢	18	
47	6	23
47/30¢	18	
48	6 ▽	23
49	6	
50	10	54
51	6	31
52	6	28
53	6	30
54	6	23
55	6	
56	6	31
57	6	23
57/35¢	12	
58	6 ▽	28
58/35¢	12	
59	6	
59/35¢	12	
60	6	29
60/35¢	12	
61	5	23
62	5	23
63	5	24
64	5	24
65-66	5	
67	5	31
68	5	40
69	5	31
70	8	36

Top-Notch Comics
M.L.J., 1939

1	3500	
2	1500	
3	1000	
4	825	
5	900	
6-8	650	
9	3000	
➥1st Black Hood		
10	1000	
➥2nd Black Hood		
11-15	625	
16-20	550	
21-30	425	
31-38	250	
39	250	821
40-45	250	

Tower of Shadows
MARVEL, 1969

1	55	269
2	25	
3	25	67
4-5	25	
6	15	54
7-8	15	
9	8	
Special 1	22	86

Transformers
MARVEL, 1984

1	10	42
2	5	12
3	5	24
4	3	16
5	3	20
6	3	20
7	3	
8	3	20
9	3	15
10	3	20
11	3	
12	3	14
13	3	13
14-18	3	
19	3	8
20	3	
21-39	2	
40	2	1
41-45	2	
46	2	1
47-55	2	
56	2	23
57-69	2	
70-75	5	
76	5	14
77	10	23
78	10	
79	10	34
80	18	72

True 3-D
HARVEY, 1953

1	30	111
2	30	

Turok, Son of Stone
DELL, 1956

3	155	574
4-5	125	
6-7	110	
7/15¢	135	
8-10	110	
11-20	75	
21-30	48	
31-40	38	
41-50	28	
51-60	22	
61-70	15	
71-90	10	
91-99	8	
100	8	50
101-110	8	
111-130	6	
GS 1	100	

Ultimates
MARVEL, 2002

1	7	16
2	9	13
3	6	10
4	10	18
5	8	15
6	7	9
7	6	
8	5	9
9	6	12
10	4	
11	3	
12	2	4
13	4	
13/DF Millar	20	

Ultimates 2
MARVEL, 2005

1	5	
1/2nd	3	
1/Sketch	35	
2-10	3	
Ann 1	4	

Ultimate Spider-Man
MARVEL, 2000

½	8	19
½/A	18	27
1	65 △	122
1/White	375 ▽	271
1/DF	175 ▽	130
1/Kay-Bee	4	
1/FCBD	3	12
1/Checkers	7	
1/Payless	6	73
1/Target	175	192
3	16 ▽	28
4	8	29
5	55 ▽	60
6	9 ▽	23
6/Niagara	35	
7	9	19
8	8 △	18
8/Payless	6	
9	6	12
10	6	16
11	5	15
12	4	15
13	5	17
14	4	13
15	5	15
16	3	11
17	3	14
18	3	13
19	3	16
20	3	13
21	3	13
22	4	15
23	3	
24	3	14
25	3	15
26	3	13
27	4	12
28	3	
29	4	16
30	3	13
31	4	12
32	3	10
33	4	17
34	3 ▽	13
35	3	13
36	3	9
37	3	15
38	3	9
39	3	11
40	3	13
41	3	
42	3	11
43	3	11
44	3	
45	3	11
46	3	
47	4	
48	3	24
49	3	8
50	4 ▽	12
53	3	
60	8	15
61	5	
62	8	
63	5	
➥Gwen Stacy returns		
64	4	
65	5	
66	2	
67	3	
68-71	2	
72	4	
73-77	2	
78-88	3	
Ann 1	4	
SP 1	4	11

Ultimate X-Men
MARVEL, 2000

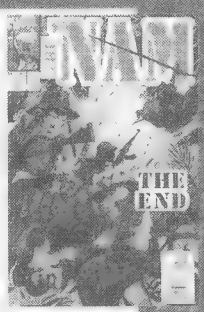
½	5	14
1	14 △	36
1/Sketch	20	
1/DF	40	105
1/Checkers	30	47
1/NYPost	8	
1/Universal	60	
2	7 ▽	17
3	6	13
4	5	11
5	5	13
6	4	
7	4	12
8	4	13
9	4	12
10	4	12
11	3	14
12	3	11
13	4	
14	3	
15	4	
16	3	8
17	3	8
18	5	
19	4	11
20	3	
21	3	7
22-26	3	
27-32	2	
33	5	
34	4	12
40	2	
41	5	
42	4	
43-49	2	
50	5	
50/Conv	15	18
51-59	2	
60-61	3	
61/Coipel	5	34
62-67	3	
Ann 1	4	

Uncanny X-Men
MARVEL, 1970

-1	2	
142	25 ▽	39
➥Future Past		
143	8 △	25
144	6	22
145	7	22
146	6 ▽	20
147	6	22
148	6	19
149	5 ▲	21
150	5	19
151	5	15
152	5	17
153	5	16
154	5 ▽	18
155	5	16
156	5 △	20
157	5	20
158	6	23
➥Rogue app		
159	5	25
160	5	18
161	5	20
162	6	22
163	5	20
164	5 △	24
165	5	17
166	5	16
167	4	14
168	5	18
169	5	21
170	5	19
171	5 △	22
➥Rogue joins team		
172	5	19
173	5	18
174	5	18
175	5	21
176	4	12
177	4	16
178	5	12
179	4	12
180	3	

Flashback 1986

20 years ago in CBG...



#646 APRIL 4 1986

Looking at the Vietnam War, **Marvel** announced that its upcoming ***The 'Nam*** title would be an eight-year limited series examining the war, following a newly trained soldier shipping out to that conflict in 1966. Creators announced for the book were writer **Doug Murray**, penciller **Michael Golden**, and inker **Armando Gil**.

#647 APRIL 11 1986

Plans were announced for **Marvel**'s **New Universe** line of comics. The eight books published under that logo were: *Codename Spitfire*, *D.P. 7*, *Justice*, *Kickers Inc.*, *Mark Hazzard: Merc*, *Nightmask*, *Psi-Force*, and *Star Brand*. In December 2005, Marvel announced writer **Warren Ellis** was reinventing the line as ***newuniversal***, an ongoing title that will combine the eight earlier books.

#648 APRIL 18 1986

John Wells alerted fellow ***CBG*** readers to a comic strip launched Nov. 18, 1985, in several newspapers: Bill Watterson's ***Calvin and Hobbes***.

#649 APRIL 25 1986

CBG reported much more about the explosive demand for the first issue of **Frank Miller**'s ***Batman: Return of the Dark Knight***. Distributor Walter Wang said, "I feel strange when someone initially orders five copies and wants to reorder 200."

— By Ray Sidman
from the Comics Buyer's Guide archives

New armor — 100 pages — Ultron appears — Mike Grell writing begins — 400th issue

	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57
	AUG 01	SEP 01	OCT 01	NOV 01	DEC 01	JAN 02	FEB 02	MAR 02	APR 02	MAY 02	JUN 02	JUN 02	JUL 02	AUG 02	SEP 02
NM Price	$2	$2	$2	$4	$2	$2	$2	$3	$2	$2	$2	$2	$2	$2	$2

Wolverine #36

Until the release of *Wolverine: The Origin* in 2001, the clawed curmudgeon's beginnings were shrouded in mystery. Even after that mini-series, Logan himself remained largely ignorant (and even misguided) about his foggy past.

MARVEL
WRITER:
DANIEL WAY
ARTIST:
JAVIER SALTARES
COLOR • 48 PGS.
$2.50

Now, however, in the aftermath of *House of M*, Wolverine remembers everything and he's more than a little ticked off. "Origins & Endings" Part One finds an enlightened mutant on a mission.

The issue begins like a blockbuster action flick, with Wolverine talking on the phone and then roughing up a few suits en route to who knows where. There's no way of knowing exactly what's going on until Captain America and others appearing in the latter portion of the tale let readers in on a few things, such as the fact that Wolverine's going after a Japanese head of state. The action sequences (including the battle with Silver Samurai) crackle with energy, thanks to the art of Javier Saltares (breakdowns) and Mark Texeira (finishes), but there's not enough in the way of story progression and plot substance to truly satisfy.

★★ **— Brett Weiss**

www.marvel.com

Uncanny X-Men

CONTINUED

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
181	4	11
182	5	18
183	5	18
184	4	17
185	4	14
186	4	14
187	3	11
188	3	14
189	4	16
190	4	12
191	5	15
192	4	14
193	5	16
194	3	19
195	3	18
196	3	12
197	3	13
198	3	17
199	3	14
200	6	18
201	5 △	22
➥Portacio art		
202	4	17
203	4	15
204	4	
205	4	23
206	4	14
207	4	18
208	4	14
209	4	18
210	5	26
211	5 △	18
212	8 △	25
➥Wolv. vs. Sabretooth		
213	8	25
➥Wolv. vs. Sabretooth		
214-215	3	
216	4	8
217-218	3	
219	4	17
220	4	18
221	7	24
➥1st Mr. Sinister		
222	5 △	25
➥Wolv. vs. Sabretooth		
223	4	18
224	3	
225	3	13
226	3	
227	3	10
228	3 △	14
229	3	13
230	3	15
231	3	
232	4	13
233	3	
234	3 △	17
235-240	3	
241	3 △	11
242	3	
243	3	10
244	5	22
➥1st Jubilee		
245	3	22
246	3	
247	3	12
248	5 ▽	20
➥1st Jim Lee X-Men		
249	3	
250	3	13
251	3	19
252	3	15
253-254	3	
255	3	18
256	3	16
257	3	14
258	3	14
259	4	16
260	3	
261	3	16
262	3	16
263	3	17
264-265	3	
266	14 △	45
➥1st Gambit		
267	6	21
➥Jim Lee, 2nd Gambit		
268	6	19
269	3	
270	4	17
271	3	13
272-273	3	
274	3	12
275	3	15
276	3	14
277-280	3	
281	2	10
282	3 ▽	16
283	5	14
284	4	
285	3	
286	2	
287	3	
288-291	2	
292	3	
293	2	
294/Collector's	3	9
295/Collector's	2	9
296/Collector's	3	12
297-299	2	
300	3	11
301-302	2	
303	3	10
304	2	12
305	2	8
306	2	
307	5	
308-328	2	
329	4	
330-352	2	
353	3	
354-362	2	
363	4	
364	3	
365-378	2	
379	3	
380-381	2	
381/DF	7	25
382-386	2	
387	3	
388-389	2	
390	2	24
391-393	2	
394	2	12
395-403	2	
404	4	
405-411	2	
412	2	9
413-415	2	
416	3	11
417-429	2	
430-438	3	
439	2	
440-441	3	
442	2	
443	3	
444	4	
445-449	2	
450	7	
➥1st X-23		
451	6	6
452	3	
453-454	2	
455	4	
456-461	2	
461/Kubert	15	
➥House of M		

RETROVIEW
Amazing Spider-Man #365 ★★★★

Marvel
Aug 1992
Writers: Various
Pencils: Various
Inks: Various
Cover: John Romita

"Fathers and Sins" • 32 pp.

Spider-Man fights The Lizard and then meets The Parkers.

For the 30th anniversary of Spider-Man's first appearance, David Michelinie gives readers a slam-bang fight with The Lizard, and, along the way, artist Mark Bagley pays homage to classic Spidey moments. Great work, guys.

"The Saga of Spidey's Parents" • 3 text pp.

"How I Created Spider-Man" • 10 pp.

"I Remember Gwen" • 8 pp.

"A Friend in Need" (Prowler) • 8 pp.

"Spider-Man: The First Thirty Years" • 4 text pp.

© Marvel

Best CGC copy: **9.8** **Then $3.95 NOW $4**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
462-469	3	
Ann 1	50 ▽	206
Ann 2	45	119
Ann 3	14 △	35
Ann 4	6 △	23
Ann 5	5 △	19
Ann 6	7	13
Ann 7	5	16
Ann 8	4	17
Ann 9	10 △	15
Ann 10	8	19
Ann 11	4	20
Ann 12	4	16
Ann 13	3	
Ann 14	6	16
Ann 15	4	
Ann 16	2	
Ann 17-18	3	
Ann 1995	4	
Ann '96-'98	3	
Ann '00-'01	4	

Vault of Horror

E.C., 1950

12	4000	
13	800	
14	725	
15	600	
16	500	
17-19	360	
20-25	275	
26-30	225	
31-40	185	

Venom

MARVEL, 2003

1	10 ▽	38
2	3	5
3	2	
4-5	3	
6	2	
7-8	3	
9	4	
10-18	3	

Villains United

DC, 2005

1	12	
1/2nd	8	
1/3rd	3	
2	5	
3-5	3	
6	4	

Walking Dead

IMAGE, 2003

1	35	
2	32	
3	15	
4	12	
4/A	6	
5	4	
6-25	3	

Warlock

MARVEL, 1972

1	32	121
2	15	52
3	15	55
4	8	49
5	8	29
6	7	50
7	7	
8	7	48
9	10	41
10	10 ▽	39
11	10	29
12	8	35
12/30¢	15	65
13	8	35
13/30¢	15	
14	8	22
14/30¢	15	
15	8	31

Warlord

DC, 1976

1	10 ▲	45
2	4	
3	3	11
4-6	3	
7-29	2	
30-47	1	
48	2	
49-130	1	
131-133	2	
Ann 1	3	
Ann 2-6	1	

Watchmen

DC, 1986

1	8	18
➥Moore, Gibbons series		
2	5	14
3	5	10
4-7	4	
8	4	8
9	4	6
10-11	4	
12	4	12

Web of Spider-Man

MARVEL, 1985

1	8 ▲	19
2	6	15
3	5	
4-5	4	
6	4	11
7	4	23
8	4	10
9-10	4	
11	3	13
12-28	3	
29	5	15
30	4	
31	5	
32	5	15
33-35	3	
36	4	
37	3	
38	5	
39-47	3	
48	8	15
➥1st Demogoblin		
49	2	
50	3	
51-57	2	
58	3	
59	8	
60-61	3	
62-89	2	
90	5	
91-99	2	
100	4	
101-105	2	
106/Collector's	5	
106	1	
107-113	2	
113/Collector's	4	
114-116	2	
117	3	
117/Variant	5	
118	3	
119	2	
119/Collector's	6	
120	4	
121-124	2	
125	3	
125/Variant	4	
126-129	2	
129/Collector's	5	
Ann 1	7	
Ann 2	6	10
Ann 3-10	3	
SS 1	4	

△ #73

THE INVINCIBLE IRON-MAN

One of our own

After years of being an *Iron Man* fan, and turning that interest into a full-time job, then-***CBG*** Editorial Director John Jackson Miller took over as *Iron Man* writer with #73 (Dec 03). His stories included having Tony Stark named Secretary of Defense.

image © 2003 Marvel

Mike Grell covers and art — Thor appears — Goes to $2.99

	58	59	60	61	62	63	64	65	66	67
	OCT 02	NOV 02	DEC 02	JAN 03	FEB 03	FEB 03	MAR 03	APR 03	MAY 03	JUN 03
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$3

THE BOTTOM LINE

Amazing Spider-Man #366 ★★★

Marvel
Sep 1992 • 22 pp.
Writer: David Michelinie
Pencils: Jerry Bingham
Inks: Randy Emberlin
Cover: Mark Bagley, Emberlin

"Skullwork!"

Peter's parents explain where they've been all these years, and Peter uses his spider-powers to investigate further.

Readers of the long-ago *Amazing Spider-Man Annual* #5 will see that many of the facts presented here are similar to those that Spider-Man learned there, but now, as Paul Harvey likes to say, we learn "the rest of the story."

One anomaly that sticks out is David Michelinie's reference to Richard Parker's "Army Air Corps" training. That would make him a World War II veteran, hardly a late 20s/early 30s father of Peter Parker in the late 1960s or early 1970s.

Bad CGC copy: **9.9** | Then $1.25 NOW $2

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Weird War Tales		
DC, 1971		
1	125	500
2	75	
3	45	
4-5	30	
6-10	20	
11	12	113
12	12	
13	12	34
14-20	12	
21-28	8	
29	8	20
30-31	8	
32-50	6	
51-76	5	
77	5	59
78-92	5	
93	6	29
94-101	5	
102-123	4	
124	4	17
Weird Western Tales		
DC, 1972		
12	45	163
13	30 △	115
14	20	88
15	20	79
16-19	12	
20	12	58
21-27	12	
28	12	52
29	16	50
30	8	
31	8	42
32-34	8	
35	8	42
36	8	41
37-42	8	
43-50	6	
51-70	5	
Weird Wonder Tales		
MARVEL, 1973		
1	14	47
2	7	
3	7	31
4-7	5	
8	4	30
9-15	4	
15/30¢	20	
16	4	
16/30¢	20	
17	4	
17/30¢	20	
18-20	4	
21	4	33
22	4	
Werewolf By Night		
MARVEL, 1972		
1	80 △	263
2	30	105
3	15	54
4	18 ▽	77
5	15	59
6	15	67
7	15	
8	15	57
9	15	61
10	15	63
11	12	41
12	12 ▽	41
13	12	49
14	12	45
15	15	54
16	12 ▽	44
17	12	34
18	10	
19	10	57
20	10 ▽	32
21-22	8	
23	8	31
24	8	
25	8	36
26	8	30
27	8	22
28	8	33
29	8	37
30	8 ▽	31
31	8	31
32	60	329
➥1st Moon Knight		
33	30	143
34	8	72
35	5	
36	5	37
37	10	55
38	5	
38/30¢	15	
39	5	46
39/30¢	15	
40-41	5	
42	12	38
43	18	45
What If...?		
MARVEL, 1977		
1	15 ▲	42
2	10	34
3	8	20
4	8	22
5	8	15
6	5	13
7	5	10
8	6	24
9	5	11
10	5	16
11	4	22
12	4	14
13	5	
14-15	4	
16	3	
17	4	17
18-19	3	
20	3	10
21	3 ▽	11
22-23	3	
24	3	23
25-26	3	
27	5	21
28	8	18
29	3	
30	8	18
31	8	27
32-33	3	
34	3	20
35	5	14
36	3	20
37	3	
38	3	20
39-45	3	
46-47	4	
Special 1	4	
What If...?		
MARVEL, 1989		
-1	2	
1	4	11
2-20	3	
21-23	2	
24	4	
25	3	
26-49	2	
50	3	
51-99	2	
100	2	9
101-104	2	
105	12	55
106-113	2	
114	3	
Whiz Comics		
FAWCETT, 1940		
1	70000	
➥1st Captain Marvel		
2	5200	
3	3400	
4	2800	
5	2250	
6	1650	
7	1725	
8-9	1650	
10	1250	
11-12	1100	
13-14	1075	
15	1250	
16-18	1100	
19-20	750	
21	800	
22-24	600	
25	6200	
➥1st Capt. Marvel Jr.		
26	550	
27-30	525	
31-32	460	
33	525	
34	365	
35	410	
36-40	365	
41-43	260	
44	300	
45-50	260	
51-60	210	
61	175	520
62-70	175	
71-82	150	
83-99	130	
100	130	836
101-120	110	
121-152	100	
153-155	200	
Witching Hour		
DC, 1969		
1	150	596
2	70	
3	50	193
4-6	25	
7	18	
8-10	15	
11	15	189
12	15	331
13	15	117
14	10	280
15-20	10	
21	10	249
22-37	10	
38	10	229
39-40	10	
41	10	64
42-49	10	
50	10	48
51	10	65
52	8	47
53-63	8	
64	8	40
65-66	8	
67-70	5	
71	5	22
72	5	31
73-76	5	
77	5	36
78-83	5	
84	5	16
85	5	
Wolverine		
MARVEL, 1982		
1	25 ▽	40
2	18	29
3	17	33
4	16	24
Wolverine		
MARVEL, 1988		
-1	2	
½	3	18
½/Ltd.	8	
1	10 ▽	31
2	6 △	18
3	5	18
4	5	15
5	5	14
6	4	12
7	5	12
8	5	15
9	5	14
10	8 ▽	31
11-14	4	
15	5	
16-19	4	
20	5	
21-23	4	
24-40	3	
41	4	9
42	2	
43	3	
44	2	
45-47	3	
48	3	15
49	3	
50	4	17
51-56	2	
57	3	
58-74	2	
75	4	13
76-79	2	
80	8	
81-84	2	
85	3	
85/Variant	4	
86-87	2	
87/Deluxe	4	
88	2	
88/Deluxe	4	
89	2	
89/Deluxe	4	
90	2	
90/Deluxe	4	
91-98	2	
99	4	
100	5	22
100/Variant	8	
101-124	2	
125	4	
125/A-125/B10		
126-130	2	
131	5	10
131/A	3 ▽	22
132-133	2	
133/Variant	4	
134-144	2	
145	4	14
145/Gold foil	25	35
145/DF	50	14
145/Silver foil	30	14
145/Nabisco	400	107
146	5	24
147-149	2	
150	3	
150/DF	14	19
151-165	2	
166	3	10
167-189	2	
Ann '95-'00	4	
Ann 2001	3	
Special 1	4	

Other Flashbacks

On this date...

APRIL 1936 — **Flash Gordon** made his first comic-book appearance in ***King Comics*** #1, also the issue with the debut of **Mandrake the Magician**.

Also making his initial comic-book appearance that month was **Li'l Abner** in ***Tip Top Comics*** #1.

APRIL 1937 — Dagwood's wife, **Blondie**, received her debut in ***Ace Comics*** #1, along with **Krazy Kat** and **Jungle Jim**.

APRIL 1940 — Possibly the most significant first for super-hero sidekicks was the debut of **Robin** in ***Detective Comics*** #38.

APRIL 1942 — What would Archie be without Betty and Veronica? **Veronica Lodge** first appeared in ***Pep Comics*** #26.

APRIL 1964 — The blind warrior for justice, **Daredevil**, got his start in comics with his debut in ***Daredevil*** #1.

APRIL 1985 — **Stan Sakai**'s anthropomorphic samurai **Usagi Yojimbo** first graced comic books in ***Albedo*** #1.

APRIL 1992 — **Image Comics** launched this month with the publication of ***Youngblood*** #1 by **Rob Liefeld**. Other founding characters at the creator-owned publisher were ***Spawn*** by **Todd McFarlane**, ***The Savage Dragon*** by **Erik Larsen**, ***ShadowHawk*** by **Jim Valentino**, ***WildCATS*** by **Jim Lee**, and ***CyberForce*** by **Marc Silvestri**.

— By Ray Sidman
from the Comics Buyer's Guide archives

In Las Vegas — John Jackson Miller writing begins — Stark named Secretary of Defense — Stark in Iraq

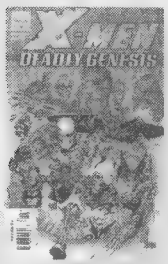
	68 JUL 03	69 AUG 03	70 SEP 03	71 OCT 03	72 NOV 03	73 DEC 03	74 JAN 04	75 FEB 04	76 MAR 04	77 APR 04	78 MAY 04	79 JUN 04	80 JUN 04	81 JUL 04	82 JUL 04
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
◮ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

X-Men: Deadly Genesis #1

Ghosts of mutants past haunt Nightcrawler and other longtime members of The X-Men, but the more urgent dilemma concerns the arrival of a space shuttle that harbors an incredibly powerful mutant. Who is he? What exactly is the nature of his mutant abilities? Does he have anything to do with the disappearance of Professor X? Mysteries abound, for sure.



MARVEL
WRITER:
ED BRUBAKER
ARTISTS:
TREVOR HAIRSINE, PETE WOODS
COLOR • 44 PGS.
$3.99

Trevor Hairsine's pencils are a little on the sketchy side. However, they do manage to evoke the type of horror and intrigue Ed Brubaker's above-average script calls for. Val Staples' coloring has a similar effect. Inker Kris Justice pours it on a bit too strong, though.

An introspective backup tale by Brubaker and artist Pete Woods introduces a mutant (Petra) who has ex-Teen Titan Terra's powers but a much different personality.

Sporting a nifty, Marc Silvestri-drawn cover homage to *Giant Size X-Men* #1, *Deadly Genesis* #1 does, indeed, pay tribute to the 30th anniversary of that landmark issue, which ushered in the new, hugely popular, internationally flavored group of X-Men.

★★½ — **Brett Weiss**

www.marvel.com

△ #85

THE INVINCIBLE
IRON MAN

Disassembling an Avenger

As "Avenger Disassembled" got under way in 2004, portions of that event fed into *Iron Man* with the longtime Avenger dealing with various losses, including his girlfriend Rumiko in #87. A new series of adventures began in 2005.

TM & © 2006 Marvel

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Wolverine: The Origin		
MARVEL, 2001		
1	25	28
1/DF	50	54
2	12 ▽	16
2/DF	24	
3	8	17
3/DF	20	
4	5	14
4/DF	20	
5	4	13
5/DF	20	
6	5	15
6/DF	20	
Wonder Woman		
DC, 1942		
1	17000	
2	3100	
3	1900	
4	1200	4375
5	1050	
6-9	900	
10	900	3438
11-20	650	
21	450	1713
22-23	450	
24	600	
25	450	
26-30	425	
31-40	415	
41-44	400	
45	500	
46-50	400	
51-60	310	
61-70	240	
71-79	190	
80-90	155	
91-100	120	
101-104	90	
105	600	
➥1st Wonder Girl		
106-110	80	
111-129	70	
130	70	176
131	56	
132	56	280
133	56	531
134	56	
135	56	201
136	56	336
137	56	361
138	56	201
139-141	56	
142	56	395
143	56	438
144-145	56	
146	56	357
147	56	283
148	56	
149	56	366
150-151	50	
152	50	279
153-154	50	
155	50	334
156-159	50	
160-161	30	
162	40	212
163-170	30	
171-173	25	
174	25	81
175	25	135
176	25	180
177	25	255
178	25	
179	25	349
180	25	
181	33	117
182-183	33	
184	33	105
185	33	143
186	33	71
187	33	158
188-189	33	
190	33	116
191	40	213
192-195	40	
196	40	104
197	40	93
198	40	
199	40 ▽	172
200	40	213
201	14	
202	14	145
203-205	14	
206	14	48
207	14	100
208	14	66
209	14	
210	14	45
211	25	133
➥100-page issue		
212-213	11	
214	30	223
➥100-page issue		
215	11	39
216	11	
217	11 △	61
218	11 ▽	39
219	7	19
220	7	
221	7	35
222	7	35
223	7	
224	7	35
225	7	
226	7	44
227	7	31
228	7	23
229	7	27
230	7	
231	7 △	32
232	7	36
233-236	7	
237-239	6	
240	6	28
241	6	32
242	6	37
243-249	6	
250	6	26
251	6	
252	6	27
253-260	6	
261	5	15
262	5	33
263-267	5	
268	5	19
269-279	4	
280	3	
281-283	5	
284-299	3	
300	6	23
301-329	3	
Wonder Woman		
DC, 1987		
0	6	
1	4	
2-10/A	3	
11-17	2	
18	2	6
19-84	2	
85	10	
➥1st Deodato art		
86	4	
87-93	3	
94-99	2	
100	3	
100/Variant	4	
101-119	2	
120	3	
121-199	2	
200	4	
201-213	2	
214	25	
➥Inf. Crisis tie		
215	10	
216	7	
217	6	
218	5	
219	15	
➥Max Lord dies		
219/2nd	3	
➥2nd print		
220	12	
221-225	3	
1000000	3	
Ann 1-2	2	
Ann 3	3	
Ann 4	4	
Ann 5	3	
Ann 6	4	
Ann 7-8	3	
Special 1	2	
World's Finest Comics		
DC, 1941		
2	4000	
3	2900	
4-5	1975	
6-7	1450	
8	1275	
9	1300	
10	1050	
11-12	895	
13	895	3525
14-16	895	
17	875	
18-20	805	
21-27	610	
28	610	2803
29-30	610	
31-40	530	
41-60	430	
61-64	320	
65	540	
66-70	370	
71	900	
➥1st Sup/Bat team		
72-73	550	
74-80	375	
81-90	235	
91-93	175	
94	525	
➥Sup/Bat team origin		
95-99	175	
100	260	
101-110	105	
111-120	85	
121	85	497
122-137	75	
138	75	383
139-142	75	
143	52	267
144	52	
145	52	201
146-148	52	
149	52	221
150	52	
151-152	50	
153	45	224
154-155	45	
156	55	
➥Bizarro, Joker app.		
157-160	45	
161	45	238
162	38	171
163-165	38	
166	38	158
167-168	38	
169	38	197
170	38	190
171	38	
172	38	224
173	38 △	299
174	38	215
175-176	38	
177	38	143
178	30	161
179	30	225
180	30	140
181	25	103
182	25	90
183-190	25	
191-193	20	
194	20	80
195-196	20	
197	20	105
198	80	347
➥Sup/Flash race		
199	80	346
➥Sup/Flash race		
200-202	16	
203	16	86
204	16 ▽	100
205	16	
206	16	83
207	16	61
208	16	60
209	16	71
210	16	58
211	16	
212	16	52
213-214	14	
215	14	49
216	14	
217	14 △	35
218	14	
219	14	54
220	14	66
221	14	24
222-224	14	
225	14	66
226	14	74
227	14	
228	14	79
229-242	6	
243	6	22
244-245	6	
246	6	26
247-270	6	
271	4	15
272-299	4	
300	4	17
301-323	3	
Worlds Unknown		
MARVEL, 1973		
1	17	57
2	10	33
3	7	
4	5	23
5-8	5	
Wulf the Barbarian		
ATLAS-SEABOARD, 1975		
1	12	41
2	9	26
3-4	8	
X-Factor		
MARVEL, 1986		
-1	2	
1	3	15
2-4	2	
5	3	
6	5	20
7	3	
8-22	2	
23	5	14

Amazing Spider-Man #367 ★★★

"Skullduggery"

While investigating the return of his parents, Spidey teams with Solo to stop a terrorist plot.

David Michelinie continues to sow the seeds to make readers believe that the recently returned Parker parents are the real deal, but something still doesn't feel right. All of Spider-Man's investigations seem to indicate that they're really who they say they are, The Red Skull is obviously up to something beyond his plot to mess with U.S./Japanese relations, and concentrating on keeping the mercenary Solo from killing criminals distracts Spidey from his search. A frustrating issue all around.

Marvel
Oct 1992 • 23 pp.
Writer: David Michelinie
Pencils: Jerry Bingham
Inks: Randy Emberlin
Cover: Bagley, Erbaan

© Marvel

Near mint copy: **9.8** **Then $1.25 NOW $2**

	"Avengers Disassembled" prologue	"Avengers Disassembled"	Rumiko dies			Final issue
	83	84	85	86	87	88	89
	JUL 04	AUG 04	AUG 04	SEP 04	OCT 04	NOV 04	DEC 04
NM Price	$3	$8	$5	$3	$3	$3	$3

THE BOTTOM LINE

Amazing Spider-Man #368 ★★★

© Marvel

"On Razored Wings" • 16 pp.

Spider-Man is attacked by two robots and shows his parents New York City.

The biweekly issues begin again with the six-part "Invasion of the Spider-Slayers." While it's fun to see the return of an old threat, does it need six issues to get the job done? The mystery of Peter's parents deepens with an FBI agent tailing them.

"Cashing In" • 6 pp.

J. Jonah Jameson makes Peter an offer to investigate the Parkers.

J.M. DeMatteis gives readers an interesting look into both J. Jonah and Peter's personalities by setting them at odds over a story about Peter's parents. Well done.

Marvel • Nov 1992
Writers: David Michelinie, J.M. DeMatteis
Pencils: Various
Inks: Various
Cover: Mark B[illegible], Tracy Hamberlin

Last 2nd copy: **9.8** Then $1.25 NOW **$2**

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
24	8 ▽		21
25-49	2		
50-53	3		
54-59	2		
60-69	3		
70-91	2		
92	4		6
93-105	2		
106/Variant	3		
107-124	2		
125	3		
126-129	2		
130	3		
131-149	2		
Ann 1-6	3		
Ann 7	2		
Ann 8-9	3		

X-Men
MARVEL, 1963

1	7000		
➥1st X-Men			
2	1900		6400
3	1030		4251
4	900		3768
5	550		2192
6	500		2021
7	475		1967
8	360		1449
9	360		1301
10	360		
11	300		
12	500		2008
➥1st Juggernaut			
13	275		1302
14	250		1041
15	190 ▽		901
16	190		637
17	100		1004
18	100		
19	100		520
20	100		419
21	90 ▽		339
22	90		408
23	90		368
24	90 ▽		343
25	90		332
26	90		348
27	90 ▽		339
28	155		710
➥1st Banshee			
29	90		330
30	90		316
31	90		372
32	90		280
33	90		452
34	90		423
35	150		1030
➥Spider-Man app.			
36	65 ▽		262
37	65		245
38	80		285
39	90		437
40	90		249
41	65		314
42	65		258
43	65		306
44	65 ▽		292
45	65		209
46	65 ▽		380
47	65		222
48	65		255
49	75 ▽		338
50	75 ▽		305
51	75		241
52	65		267
53	72		301
54	72		265
55	72 △		234
56	72 ▽		274
57	72		306
58	100		451
➥1st Havok			
59	70		
60	70		276
61	70		288
62	70		324
63	70 ▽		309
64	70		290
65	70		262
66	80		334
➥Last new issue			
67	35		153
68	35		
69	35		135
70	35		144
71	35		144
72	35		144
73	35		313
74	35 △		126
75-76	35		
77	35		127
78	35 ▽		149
79	35		
80	35		126
81	40 ▽		147
82	40		141
83	40 ▽		194
84	40		207
85	40		163
86	35		100
87	35		143
88	35		130
89	35 ▽		118
90	35		167
91	35		199
92	35		145
93	35		118
94	500 ▽		1798
➥2nd New X-Men			
95	85 ▽		304
➥Thunderbird dies			
96	55 ▽		219
97	48 ▽		179
98	48		182
98/30¢	125		
99	48 ▽		182
99/30¢	125		
100	60 ▽		213
➥Phoenix orig. starts			
100/30¢	135		1538
101	55 ▽		318
➥Phoenix origin			
102	28 ▽		126
103	28		127
104	28 ▽		106
105	28		96
105/35¢	60		
106	28 ▽		85
106/35¢	60		
107	28 △		120
107/35¢	60		
108	35 ▽		127
➥1st Byrne X-Men			
109	30 ▽		109
➥1st Weapon alpha			
110	20		77
111	20 ▽		69
112	20 ▽		73
113	20 ▽		72
114	20 △		92
115	20		82
116	16 ▽		68
117	16		56
118	16 ▽		48
119	16 ▽		45
120	28 ▽		116
➥1st Alpha Flight			
121	28 ▽		76
122	12 ▲		56
123	12		48
124	12 ▽		45
125	12		52
126	12		46
127	12		39
128	12 ▽		47
129	20 ▲		72
➥1st Kitty, E Frost			
130	12 ▽		49
131	12		55
132	12 △		43
133	12 ▽		52
134	12		47
135	12 ▽		46
136	11 ▽		39
137	14		48
➥Phoenix dies			
138	8 ▽		31
139	11 ▲		44
140	11 ▽		33
141	11 △		49
➥Future Past			

X-Men
MARVEL, 1991

-1	3		
-1/A	4		
1/Beast	5		15
1/Colossus	3		
1/Cyclops	4		
1/Magneto	3		
1/Collector's	5		
2	4		
3-20	3		
21-24	2		
25	5 △		16
25/Gold	25 ▽		20
25/Ltd.	30		43
26-49	2		
50	3		
50/Variant	4		27
51-54	2		
54/Silver	25		
55-61	2		
62	2		9
62/A	3		13
63-79	2		
80	3		
80/Holofoil	10		13
80/DF	7		
81-98	2		
99-100/G	3		
101-104	2		
105	3		
106-113	2		
114	5		22
115	2		
116	2		16
117-144	2		
145-147	3		
148	2		
149	3		
150	4		
151	3		7
152	2		
153-157	3		
158	2		
159	3		
160-164	2		
165	3		
166-169	2		
170-183	3		
Ann 1-3	3		
Ann '95-'99	3		
Ann 2001	4		9
Ashcan 1	1		

X-23
MARVEL, 2005

1	7 △		12
1/Variant	3		
2	4		
2/Variant	6		5
3	5		
4	4		
5	3		

Young Avengers
MARVEL, 2005

1	10		
1/DirCut	6		
1/Conv	15		
2	7		
3	4		
4-9	3		

Y: The Last Man
DC, 2002

1	30		33
2	15		24
3	5		21
4-5	4		
6-42	3		

Zero Hour Crisis in Time
DC, 1994

4-2	2		
1	3		
0	2		
Ashcan 1	1		

Zip Comics
M L J, 1940

1	3500		
2	1600		
3	1250		
4	900		
5	900		2133
6	750		1853
7-8	750		
9	800		
10	750		
11-17	600		
18	625		
19	600		
20	900		
21-26	540		
27	800		
28-30	540		
31-40	375		
41-47	280		

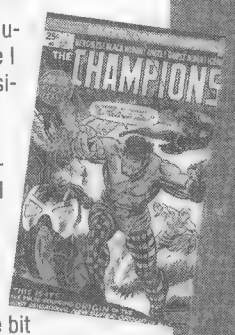
Zorro
GOLD KEY, 1966

1	70		148
2-3	38		
4	38		88
5-6	34		
7	34		80
8-9	28		

Wolverine-Zorro

Tony's Back Page

We are the Champions?



One of the most baffling mysteries of my career is the regularity with which readers ask me about *The Champions*, a title I conceived and wrote for Marvel in the 1970s. It featured possibly the most awkward teaming of super-heroes ever: The Angel, Iceman, The Black Widow, Hercules, and Ghost Rider. It ran 17 issues. I plotted six of its first seven issues and scripted five of them. Though I always gave it my best shot and did some decent work on the title, I don't count it among my comics triumphs. Yet fans keep asking me about it.

The Champions were "conceived" in 1975. Marvel editorial had been ordered to add a bunch of new titles to the schedule and add them quickly. Though my memory is a wee bit shaky on this, I recall being given the go-ahead on three new titles in the same afternoon (*Champions, Black Goliath,* and a Tigra series for *Marvel Chillers*) and being told the very next day that I was already late on all of them. Can I get an "Arrgh!" from the ***CBG*** congregation?

My initial pitch for *Champions* was very different from what I ended up writing. Iceman and Angel had just quit The X-Men, and, since I'd always liked those characters, I tried to come up with something cool for them. What I dreamed up was a cross between *Route 66* and *The Odd Couple.*

I saw *Champions* as a "buddy" book. Wealthy Warren Worthington and average guy Bobby Drake would travel across the country, driving each other crazy, getting in trouble, and helping just plain folks with not so plain dangers and villains. I envisioned one- and two-issue adventures with lots of clever dialogue, exciting action, and pretty ladies. I even figured Don Heck for the artist, because he was a master at drawing expressive faces and gorgeous woman — and he wasn't too shabby when it came to the action, either.

I was confident this would be a great comic book. Then — cue the scary music from *Jaws* — the editors got involved.

To be continued ...

— Tony Isabella

Fights Modok; Cap appears

Continued from #32

Chris Claremont writes

Warren Ellis writes

	Ann. '98	Ann. '99	Ann. '00	Ann. '01	4th series	1	2	3	4	5
	CA. 98	AUG 99	CA. 00	CA. 01		JAN 05	FEB 05	MAY 05	SEP 05	MAR 06
NM Price	$4	$4	$4	$3		$4	$3	$3	$3	$3

PRICE GUIDE KEY: ▲ Average price paid has gone **up THREE months in a row** ▲ Average price paid has gone **up TWO months in a row**
CGC INDICATORS △ Average price paid has gone **up since last month** ▽ Average price paid has gone **down since last month**

ENTERTAINMENT CARDS MARKET REPORT

by RAY SIDMAN

Get tattooed by Superman

Topps has announced a series of collector cards bearing tattoos of the Man of Steel. The 50-card set is due to ship in May. This is the first phase in a promotion for the upcoming *Superman Returns* movie.

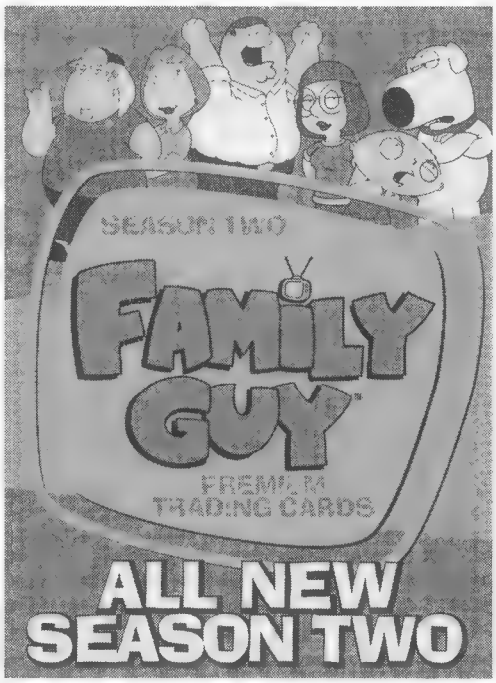
Each pack will have four tattoos plus a stick of bubble gum, for $1.50.

The second and third phases of the promotion, also due in May, will offer *Superman Returns* trading cards and collector tins, respectively.

In September, Topps will release the *Superman Returns* Collector's Update Edition cards.

Inkworks spills goods on new *Family Guy*

Inkworks has released more information about its previously announced entertainment card set *Family Guy Season Two.*



The 72-card set, due in March, will contain 13 different sketch cards inserted one per box, from Cynthia Cummens, Mark Dos Santos, John Czop, Joel Gomez, Rich Koslowski, Billy Martinez, Chris Moreno, NAR, William O'Neill, Chance Raspberry, Tone Rodriguez, James Rogovoy, and Rudy Vasquez.

A nine-card puzzle titled "Griffin Family Tree" will appear on the card backs, and a six-card insert will illustrate "The Life of Brian."

For the more serious collectors, Inkworks will offer 99 sequentially numbered sheets of the "Griffin Family Tree" for $69.95 apiece.

Inkworks also produced a card album for the set, which retails for $19.95.

Upcoming releases

- February — *Veronica Mars Season One* (Inkworks)
- Feb. 22 — *Stargate: SG-1 Season Eight* (Rittenhouse)
- March — *Family Guy: Season Two* (Inkworks)
- March — *Lord of the Rings: Evolution* (Topps)
- March 22 — *Battlestar Galactica Season One* (Rittenhouse)
- April — *Star Trek 40th Anniversary* (Rittenhouse)
- May — *Superman Returns* tattoo and card sets (Topps)
- May — *Godzilla: King of the Monsters 50th Anniversary* (Comic Images)

Batman Begins
Topps 2005

Set (90)	15.00
Embossed Foil Set (5)	20.00
Hologram Set (5)	35.00
Batman Cape Costume Card	20.00
Batmobile Tire Card	35.00
Batman Chest Piece	110.00

Battlestar Galactica Premiere Edition
Rittenhouse Archives 2005

Set (72)	14.00
Roll Call Set (9)	20.00
Cylon Threat (9)	45.00
Quotable (9)	80.00
Sketch Card Case Topper	60.00
Tricia Helfer Costume Card	35.00
Katee Sackhoff Costume Card	30.00
Grace Park Costume Card	30.00
Katee Sackhoff Costume Card	30.00
Jamie Bamber Costume Card	20.00
Edward James Olmos Cost.	20.00
Michael Hogan Costume Card	20.00
Tricia Helfer Autograph	150.00
Katee Sackhoff Autograph	125.00
Aaron Douglas Autograph	25.00
Michael Hogan Autograph	25.00
Other Autographs	20.00

Charlie and the Chocolate Factory
Artbox Entertainment 2005

Set (90)	15.00
Rare Foil Set (9)	30.00
Box Topper Set (4)	20.00
Tablecloth Prop Card	25.00
Chocolate Bar Prop	35.00
Contest Announc Poster Prop	30.00
Wonka Box of Chocolates Prop	45.00
Red Ribbon Prop Card	50.00
Smilex Toothpaste Box Prop	50.00
Burlap Nut Bag, Apron Prop	65.00
Wonka Display Box Prop	75.00
Chilly Chocolate Cream Candy Wrapper Prop	75.00
Nutty Crunch Surprise Candy Wrapper Prop	75.00
Triple Dazzle Caramel Candy Wrapper Prop	75.00
Whipple-Scrumptious Fudgemallow Delight Candy Wrapper Prop	125.00
Franziska Troegner Costume	30.00
Adam Godley Costume Card	30.00
Philip Wiegratz Costume Card	30.00
Workers in Candy Store Cost.	35.00
Julia Winter Costume Card	45.00
Annasophia Robb Costume	45.00
Missy Pyle Costume Card	45.00
James Fox Costume Card	65.00
Other Costume Cards	25.00
Jordan Fry Autograph Card	25.00
Philip Wiegratz Autograph	25.00
Deep Roy Autograph Card	25.00
James Fox Autograph Card	40.00
Missy Pyle Autograph Card	50.00
Helena Bonham Carter Auto.	85.00

Harry Potter and the Prisoner of Azkaban Update
Artbox 2004

Set (90)	16.00
Rare Foil Set (9)	30.00
Cinema Film Cell Card	35.00
Box Topper Set (4)	20.00
Case Topper Set (3)	195.00
David Thewlis Costume Card	20.00
Daniel Radcliffe Cost Sweater	25.00
Cedric Diggory Cost. Quidditch	25.00
Daniel Radcliffe Cost Quidditch	25.00
Matthew Lewis Costume Card	35.00
Daniel Radcliffe Cost Quidditch	40.00
David Thewlis Costume Card	50.00
Robert Hardy Costume Card	50.00
Emma Watson Costume Card (UK Case Incentive)	50.00
Rupert Grint Cost. Jumper	65.00
Emma Watson Cost. Pants	65.00
Emma Watson Cost Scarf	65.00
Tom Felton Costume Card	70.00
Daniel Radcliffe-Cedric Diggory Costume Card	70.00
Pam Ferris Costume Card	125.00
Julie Christie Costume Card	200.00
Sleeping Bag Prop Card	25.00
Divination Class Prop Card	45.00
Unfogging the Future Prop	55.00
Grim Fur Prop Card	65.00
The Daily Prophet Prop Card	150.00
Fizzing Whizzbees Prop Card	150.00
Wanted Poster Prop Card	200.00
The Monster Book of Monsters (Multi-case incentive)	350.00
Emma Watson Autograph	600.00
Rupert Grint Autograph	700.00
James Phelps-Oliver Phelps Dual Autograph	150.00
Richard Griffiths Autograph	80.00
Harry Melling Autograph	80.00
Genevieve Gaunt Autograph	80.00
Warwick Davis Autograph	80.00
Jimmy Gardner Autograph	80.00
Pam Ferris Autograph	80.00
Lee Ingleby Autograph	80.00
Chris Rankin Autograph	80.00
Jamie Waylett Autograph	80.00

James Bond Dangerous Liasons
Rittenhouse Archives 2006

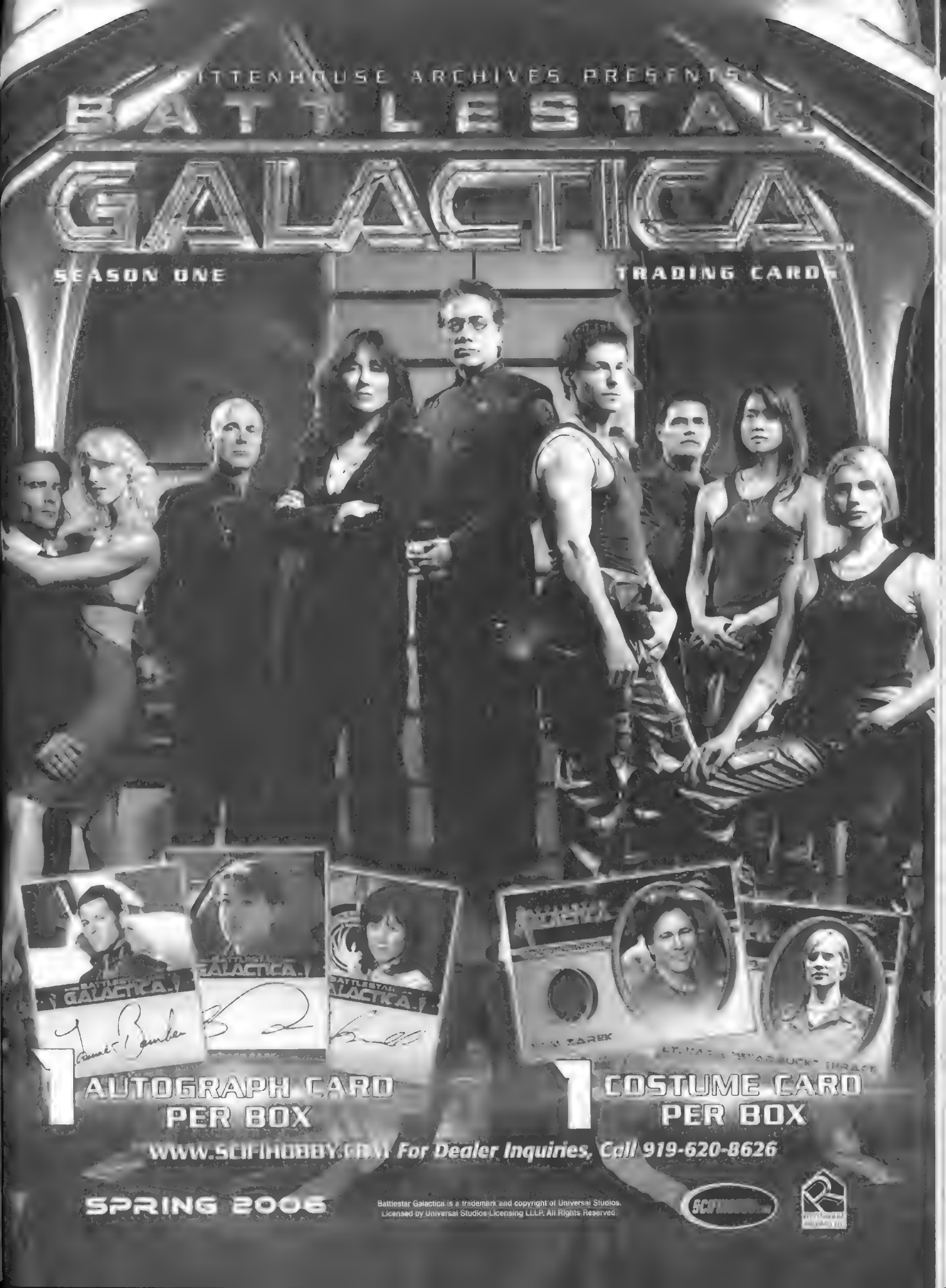
Set (110)	15.00
Bond Allies Set (18)	75.00
Bond Villians Set (20)	80.00
Bond Girls Forever (15)	90.00
Bond Art. Images (20)	200.00
Roger Moore Costume (Case)	60.00
Halle Berry Cost. (multi-case)	150.00
Ursula Andress Autograph	175.00
Maud Adams Autograph	100.00
Alan Cummings Autograph	100.00
Lynn-Holly Johnson Auto	100.00
Kristina Wayborn Autograph	100.00
Lana Wood Autograph	50.00
Britt Ekland Autograph	50.00
Lana Wood Autograph	50.00
Tanya Roberts Autograph	30.00
Cary-Hiroyuki Tagawa Auto.	25.00
Robert Davi Autograph	25.00
Other Autographs	20.00

King Kong
Topps 2005

Set (90)	15.00
Flocked Set (5)	20.00
Naomi Watts Gown Costume	15.00
Jack Black Suit Costume	20.00
Naomi Watts Dress Costume	20.00
Adrien Brody Jacket Cost.	25.00
Evan Parke Autograph	25.00
Colin Hanks Autograph	25.00
Richard Taylor Autograph	25.00
Kyle Chandler Autograph	25.00
Jamie Bell Autograph	40.00

Smallville Season Four
Inkworks 2005

Set (90)	15.00
Lois and Clark Set (9)	40.00
Switchcraft Set (6)	35.00
Boxtopper Set (3)	15.00
Case Topper Card	45.00
Michael Rosenbaum Shirt	20.00
Tom Welling Shirt card	25.00
Kristin Kreuk Skirt card	30.00
Erica Durance T-Shirt card	35.00
Other Pieceworks cards	20.00
Michael Rosenbaum Auto	125.00
Erica Durance Autograph	100.00
Margot Kidder Autograph	50.00
Sarah Carter Autograph	35.00
Peyton List Autograph	30.00
Other Autographs	20.00


RITTENHOUSE ARCHIVES PRESENTS
BATTLESTAR
GALACTICA
SEASON ONE
TRADING CARDS
1 AUTOGRAPH CARD PER BOX
1 COSTUME CARD PER BOX
WWW.SCIFIHOBBY.COM For Dealer Inquiries, Call 919-620-8626
SPRING 2006
Battlestar Galactica is a trademark and copyright of Universal Studios.
Licensed by Universal Studios Licensing LLLP. All Rights Reserved.

The Danish dilemma

Protecting our cartoonists

by **CHUCK ROZANSKI**

I'm going to engage in an act today which makes me subject to the death penalty in many countries.

(My column for this month, which dealt with the philosophy and psychology of collecting at age 50+, is being replaced at the last minute due to urgent current events. It will appear next month.)

I'm going to engage in an act today which makes me subject to the death penalty in many countries. At the end of this column you'll find the website of a newspaper blog that contains the 12 Danish cartoons that have caused rioting and anger around much of the Muslim world. I am providing you with this link because I am appalled that few U.S. newspapers of which I am aware have had the courage to offer their readers the option of viewing the editorial cartoons which led to the following outrageous quote " 'We will not accept less than severing the heads of those responsible,' one preacher at Al Omari mosque in Gaza told worshipers during Friday Prayer, according to Reuters. Other demonstrators called for amputating the hands of the cartoonists who drew the pictures." (Quoted from *The New York Times* Feb. 6, 2006) Among other newspapers, the *Philadelphia Inquirer* and Calgary's *Western Standard* in Canada printed some of the cartoons.

Before you dismiss the quoted remark as the rantings of one fanatic, take time to read the comments posted from readers of the BBC site (which also refused to post the cartoons) or anywhere else throughout the Internet. It is flabbergasting to me how many gutless apologists there are out there who are willing to restrict the rights of freedom of speech of all people so as to not "offend" some particular creed or religion. Frankly, that's *exactly* why the First Amendment was created. Thomas Paine took his life in his hands, when he had the guts to challenge British rule prior to the American revolution. Having seen the potentially lethal effects of state-imposed censorship, our founding fathers specifically wanted to keep the publication and dissemination of ideas, even unpopular ones, unrestricted. That's precisely why the American Nazi Party was able to march in Skokie, Ill., many years ago and why we let the Klan march today. The people who adhere to those extreme ideologies may be idiots, but the rules of our country allow *all* ideas to be presented.

Well, maybe that's not so true any more. Here is a quote (also from *The New York Times*): "The Muslim world erupted in anger on Friday over caricatures of the Prophet Mohammed published in Europe while the Bush administration offered the protesters support, saying of the cartoons, 'We find them offensive, and we certainly understand why Muslims would find these images offensive.' "

What in the heck is an *American president* doing supporting millions upon millions of people who would wantonly kill 12 Danish artists merely for creating sketches? I completely understand the need for careful international diplomacy (the Muslim world does, indeed, control a great deal of the oil we need), but I find it beyond dismaying that the ostensible "Leader of the Free World" would respond this way.

Where this is all leading is to my once again urging you to support the Comic Book Legal Defense Fund. I've written urgent editorials in the past in which I have prophesied that our civil rights, and especially our rights of free speech, would soon come under attack from forces within America. The day has now come when the corporate interests that control our media are censoring what its audiences can view and our president apologizes to those who would murder those who present ideas that they find offensive. I'm not entirely sure that the CBLDF has any ability to help the Dutch artists, but, if they're under savage attack today, you can bet that our comics creators will be next.

Oh, wait a minute. Didn't the heads of the Pentagon just jump all over editorial cartoonist Tom Toles of *The Washington Post* for creating a cartoon that accurately depicted one of the potential consequences of the war in Iraq? I certainly don't deny the Joint Chiefs of Staff the right to publicly protest against an idea or image with which they disagree, but they were

actually saying that the editorial cartoon should never have been printed. That's a blatant attempt to implement exactly the kind of censorship that I most fear.

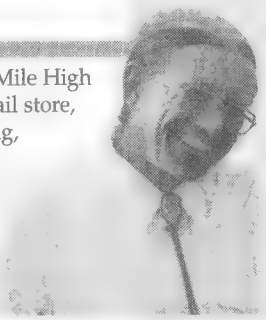
I know that legal challenges dealing with adult-themed materials has been a frequent issue for the CBLDF here in the United States and that it sometimes seems that those of us who support the Fund are mere apologists for pornographers. In reality, however, what we clearly see is that pornography is merely the canary in the coal mine. When the religious fanatics of this country, or any country, are allowed to make it a crime to create images that offend them, they won't stop with what they call smut. Civil rights are rare and precious and must be constantly protected or they will be stolen and destroyed. Just ask the people of Russia, who are seeing their once relatively free press dismantled, with journalists fired and imprisoned for disagreeing with the new totalitarian regime. You say that it couldn't happen here? I think that it already has. When our country fails to rally to the defense of the 12 Danish artists, the Danish people, and all of the rest of Europe, then we've lost what little moral high ground that we had remaining.

Here's a link to those Danish comics: *http://blog.newspaperindex.com/2005/12/10/un-to-investigate-jyllands-posten-racism/*

The Comic Book Legal Defense Fund can be written to at 271 Madison Ave., Suite 1400, New York, NY 10016, or at *www.cbldf.org*. A standard membership is only $25 a year. That's a small price to pay for holding millions of people at bay who would take away, not only your civil rights, but also those of your children and grandchildren. We may not be able to win the battle for the Danes, but at least we can help to protect ourselves.

By the time you read this column, the link that I've provided to the Danish cartoons may have been hacked into and destroyed. Numerous websites are currently reporting vandalism when they try and post the cartoons. The jihad has begun. Don't be afraid and don't let the vandals win. Surf until you find the cartoons and then send a letter of support to the webmasters. They'll need all the positive feedback that they can get.

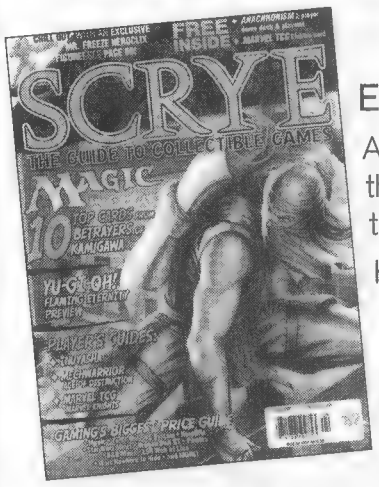
Civil rights are rare and precious and must be constantly protected or they will be stolen and destroyed.



CHUCK ROZANSKI, owner of Mile High Comics, the world's largest online retail store, has been with *CBG* since the beginning, his first ad appearing in #8 in 1971. Be sure to write him at *chuck@milehighcomics.com*, and check out his website at *www.milehighcomics.com*!

WINNER TAKES ALL.

Will it be you?



SCRYE®
What Winners Read

Everyone loves to win. Why play if you're not out to win?

And ***Scrye*** knows winning. Which is why we compile the best strategies, the newest games and share insider tips on the games you play, and those you'll want to start.

Here's a tantalizing taste of what you'll find in each issue of ***Scrye***:

- ✖ Tournament winning strategies
- ✖ New games and expansion updates
- ✖ Latest and greatest games in development
- ✖ Insider tips on building better decks
- ✖ Starting a winning deck from card one
- ✖ Awesome price guide on a plethora of sets
- ✖ Most recent banned or restricted cards
- ✖ Marketplace of advertisers who have what you want and what you need

WHAT ARE YOU WAITING FOR? CALL AND SUBSCRIBE TODAY!

1 year (12 essential issues) **$29.98**

800-258-0929 Offer ABBR8K Mon-Fri 7am-8pm, Sat 8am-2pm, CST SYHA05

Try the Alternative at APE 2006

by RAY SIDMAN

The Alternative Press Expo, taking place April 8-9 in San Francisco, gives small- and indie-press publishers and creators a chance to share their wares with industry colleagues and comics fans. As described by Comic-Con Director of Marketing and Public Relations David Glanzer, "the show is dedicated to alternative and self-published press."

Glanzer spoke to ***CBG*** about this year's APE, which he said he would like to see surpass last year's attendance of 4,500. "That's a pretty good number for this kind of show," he stated, "and we hope to have at least that many this year."

Helping to reach that number will be the presence of such comic-book notables as Alex Robinson (*Tricked, Box Office Poison*), Justin Green (*Binky Brown Meets the Holy Virgin Mary*), Keith Knight (*The K Chronicles*), Raina Telgemeier (*Takeout, Smile*), and Carol Tyler (*Late Bloomer*).

As far as major conventions go — something which Comic-Con International is familiar with, as it also runs the annual San Diego and WonderCon shows — APE has modest numbers. However, there are advantages to such a venue. "It is geared toward alternative and self-published comics, creators, and fans," explained Glanzer, "so this is a perfect opportunity to see and interact with creators who may get lost at the bigger shows."

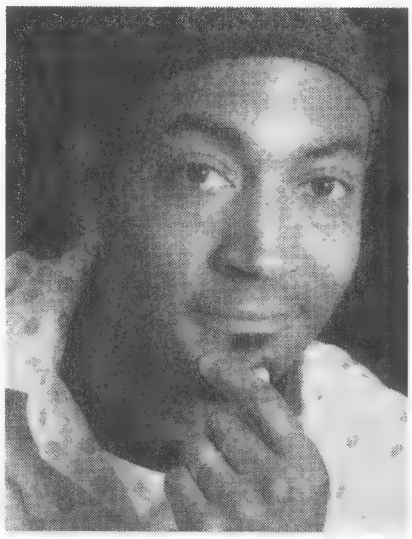
He also stressed the diversity of APE, specifically with regard to the exhibitors. "Having a diverse exhibit floor is one of the hallmarks of APE."

In order to increase the number of exhibitors, this year Comic-Con is working toward arranging the use of a separate area of The Concourse to house its programming room, thereby allowing for more room in the main hall. As of press time, Glanzer said this isn't a done deal yet, but he's hopeful it will be arranged in time for this year's convention.

Though this event is far smaller than the six-digit attendance San Diego show or even WonderCon, Glanzer said the approach to putting it together is the same. "We're dedicated to making it the best possible show it can be."

Organizers hope this year's show will top last year's attendance of 4,500.

WHAT, WHERE, and WHEN
What: Alternative Press Expo 2006
Where: The Concourse at Exhibition Square, 620 E. Seventh St., San Francisco, CA
When: April 8-9
Hours: 11 a.m. to 7 p.m. Saturday
11 a.m. to 6 p.m. Sunday
Admission: Single-day: $7; Two-day: $10
For more information: (619) 491-2475; fax (619) 414-1022; Comic-Con International, P.O. Box 128458, San Diego, CA 92112; *cci-info@comic-con.org; www.comic-con.org/common/contact.shtml*



Keith Knight (left) and Alex Robinson (above) are 2006 special guests

Comic Books, Star Trek, Star Wars, Collectible Toys, Anime, Gaming, TV & Screen Stars, Nonsport Cards, and more!

FRI 1-8
SAT 10-7
SUN 10-5

MOTOR CITY COMIC CON

Rock financial SHOWPLACE

MAY 19, 20 & 21, 2006

COMIC GUESTS

Dave Aikins
Sergio Aragones
Andy Bennett
Pam Bliss
Rich Buckler, Sr.
Joe Corroney
Guy Davis
Dave Dorman
Sean Forney
Ken Gale
Paul Gulacy
Greg Horn
Justin of World Famous Comics
Kevin Leen
Joseph Michael Linsner
Vince Locke
William Messner Loebs
Carl Lundgren
Eddy Newell
Diana Okamoto
Mike Okamoto
Tom Orzechowski
George Perez
Don Rosa
Steve Rude
Mark Sparacio
David Spurlock
Jim Steranko
William Stoltz
Billy Tucci
Mark Verheiden
Mercy Van Vlack
Mark Wald
Joshua Warner
Bill Wilkison
Chris Yambar
Randy Jay Yarger
Randy Zimmerman

POW! BAM!
TV Batman's 40th Anniversary Extravaganza
Original Batmobile on Hand

John Russo
Dawn of The Dead
John Saxon
Brent Spiner
Russ Streiner
Night and Dawn of The Dead
Malachi Throne
Charlene Tilton
Dallas
Marcia Wallace
Bart Ward
Robin from Batman TV
Adam West
Matthew Wood

MEDIA GUESTS

Karen Allen
Indiana Jones and the Raiders of the Lost Ark
Frank Bank
Dave Barclay
Lydia Cornell
Sara Rush from Too Close For Comfort
C. Martin Croker
Yvonne Craig
Batgirl from Batman TV
Warwick Davis
Professor Flitwick in the Harry Potter Films.
Wicket in Star Wars Episode VI
Dave Faustino
Bud Bundy from Married With Children
Carrie Fisher
Princess Lea from the Star Wars Episode IV, V and VI
The Ghoul
Legendary TV Host
Karen Lynn Gorney
Johnny Green & the Greenmen
From the Batman TV series. Signing all week long.
Performing Saturday night at the Double Tree Hotel party
Gloria Hendry
Live And Let Die
Lisa Loring
Wednesday Addams from The Ad
George Lowe
Voice of Space Ghost on Space Ghost: Coast To Coast
Jerri Manthey
Lee Meriwether
Catwoman from Batman TV
Julie Newmar
Catwoman from Batman TV
Ken Osmond
Eddie Haskell from Leave It To Beaver
Jon Provost
Timmy from the original Lassie TV series
Chris Ranklin

MICHIGAN'S LARGEST POP CULTURE EVENT!
For Guest List Updates, Online Ticket Ordering, Convention Schedules & much more, visit
www.motorcityconventions.com

MOTOR CITY CONVENTIONS
33228 W. 12 Mile Rd., PMB 286, Farmington Hills, MI 48334
For Dealer, Publisher, & Guest Information Call
248-426-8059

Convention Calendar

By Ray Sidman

The most complete listing of comics events anywhere!

To have your event included, fax your listing to Mary McCarville at ***CBG* Con Calendar,** (715) 445-4087. The e-mail is *showscalendar@krause.com.*

ALABAMA

May 19-21 AL, Mobile. Mobicon 9, Ashbury Hotel & Stes. 600 S. Beltline Hwy. Mobicon Inc., PO Box 161632, Mobile, AL 36616.

CALIFORNIA

Apr 15 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 19 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 22 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 26 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 29 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 3 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 6 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 10 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 11 CA, San Francisco. World Horror Convention, Holiday Inn-Golden Gateway. 15600 Van Ness Ave., A: $135. World Horror Conv. 655 Montgomery St. 5th Fl., San Francisco, CA 94111.

May 13 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 17 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 20 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 20-21 CA, Oakland. Super-Con, Convention Ctr.-Marriott Hotel. 10th & Broadway, SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 120-8', F: $300., A: $15. daily, $20. for both days. Golden State Comic-Con Comic Book Shows, Steve Wyatt, PH: 661-829-2962 or 916-719-4477

May 24 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

FLORIDA

May 7 FL, Tampa. Comic Book & Toy Convention, Doubletree Hotel. 4500 W. Cypress St., SH: 10am-4pm, T: 85, F: $75., A: $5., 12 & under free. Tim Gordon, 5310 31st St. N. Apt. B, St. Petersburg, FL 33714. PH: 727-522-9032.

ILLINOIS

Apr 15 IL, Peoria. Comicon, Signature Inn. 4112 N. Brandywine Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Apr 30 IL, Orland Park. Comic Books, Sports Card & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 60-6' & 8', F: $35.-$40., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 5-7 IL, Rosemont. Pulp & Paperback Convention, Wyndam O'Hare. 6810 N. Mannheim Rd., A: $30. for Fri.-Sun., $20. ea. for Fri. or Sat., $10. for Sun. info@windycitypulpandpaper.com

May 7 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, T: 25-6', F: $35., A: free. Jim, PH: 847-336-9963

May 7 IL, Bridgeview. Toy Con Show, Community Ctr. 7900 S. Oketo Ave., SH: 8:30am-2pm, T: 60, A: $3., under 11 free. Terry Mannix, PH: 708-363-3612.

May 13 IL, Orland Park. Comic Books, Sports Card & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 60-6' & 8', F: $35.-$40., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 21 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

INDIANA

Apr 30 IN, Indianapolis. Comic Book Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm. Ash Comics, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-824-9602.

MASSACHUSETTS

Apr 15 MA, Tewksbury. Supershow, Elks Hall. 777 South St., SH: 9am-2pm, F: $35. for 1, $60. for 2. Bob Larocque, 138 Kimball Hill Rd., Hudson, NH 03051. PH: 603-880-7528.

Apr 23 MA, Boston. Comic Book, Toy & Comic Art Spectacular, Radisson Hotel. 200 Stuart St., 6th fl. SH: 10am-4pm, T: 125, A: $6. Primate Promos., Dave Cummings, PH: 978-388-6576.

Apr 23 MA, Chelmsford. Wonderful World of Comics Show, Radisson Hotel & Stes. 495 exit 34, SH: 9am-3pm, A: $3. Larry's Comics Inc., 66 Lakeview Ave., Lowell, MA 01850. PH: 978-459-5323.

May 20 MA, Tewksbury. Supershow, Elks Hall. 777 South St., SH: 9am-2pm, F: $35. for 1, $60. for 2. Bob Larocque, 138 Kimball Hill Rd., Hudson, NH 03051. PH: 603-880-7528.

Listings on the convention page are free! Have you sent in yours?

MICHIGAN

Apr 21-23 MI, Livonia. Sports Card, Comic Book, Coin & Collectible Show, Livonia Mall. 7 Mile & Middlebelt, SH: Fri.-Sat. 10am-9pm, Sun. 11am-5pm, T: 50, F: $65. for 1, $185. for 3, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Apr 30 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd., SH: 10am-4pm, F: $50., A: $3. Motor City Conventions, Michael Goldman or Gary Bishop. PH: 248-426-8059.

May 19-21 MI, Novi. Motor City Comic Con, Rock Financial Showplace. 46100 Grand River, SH: Fri. 1:30pm-8pm, Sat. 10:30am-6pm, Sun. 10:30am-5pm, A: $20. per day, $50. for 3 day pass, 6-10 $10. per day, 5 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, PH: 248-426-8059 or www.motorcityconventions.com

MISSOURI

Apr 21-23 MO, Springfield. Annual Free Mall Show, Battlefield Mall. SH: Fri.-Sat. 10am-9pm, Sun. 12noon-6pm, T: 55, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

Apr 28-30 MO, Kansas City. Sports Card Show, Independence Center Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 55, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

Apr 30 MO, Saint Louis. Comic Book & Toy Show, American Legion Post III. 7300 Lansdowne, SH: 10:30am-2:30pm, T: 40, F: $30., A: $2. Anthony Gladish, 4253 Fatima Dr. #3, St. Louis, MO 63123. PH: 314-544-2812.

NEBRASKA

Apr 22 NE, Omaha. Comic Book Show, Best Western Crossroads. 2216 27th Ave., Council Bluffs, IA, SH: 10am-4pm, A: free. Alan, PH: 309-657-1599

NEW HAMPSHIRE

Apr 30 NH, Portsmouth. PBBZ ComicCon & Small Press Fest, Frank Jones Center. SH: 10am-3pm. Paperback Bazaar, 120 Tri-City Plaza, Somersworth, NH 03878. PH: 603-742-2626.

NEW JERSEY

May 7 NJ, Wayne. Comic Book, Toy & Collectible Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 80, A: $2, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW YORK

Apr 23 NY, Syracuse. Collectorsfest Sports Memorabilia & Toy Collectible Show, State Fairgrounds. State Fair Blvd., Rt. 690 exit 7, SH: 10am-4pm, T: 200-8', A: $4., under 10 free. CNY Promos., 35 Hubbard St. Ste. 1, Cortland, NY 13045. PH: 607-753-8580 (eves.).

NORTH CAROLINA

May 7 NC, Charlotte. ComiCon, Best Western Uptown. A: $2. Dave's Comics & Cards, 206 Main St., Fort Mill, SC 29715. PH: 704-424-3453 or 803-547-3995.

OHIO

May 7 OH, Canton. Comic Book & Sci-Fi Conv., Four Points Sheraton. I-77 exit 109 (Everhard Rd.), SH: 10am-3pm, T: 27-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

May 13 OH, Columbus. SPACE, Aladdin Shrine Ctr.-Multipurpose Rm. 3850 Stelzer Rd., SH: 10am-6pm, F: $55. Back Porch Comics, PO Box 20550, Columbus, OHL 43220.

OREGON

May 21 OR, Eugene. Comic Book & Collectible Show, Lane Cty. Fairgrounds. SH: 10am-4pm, F: $45., A: $4., under 8 free. Anthony Eberle, 1930 Stonecrest Dr., Eugene, OR 97401. PH: 503-799-1312.

PENNSYLVANIA

Apr 21-23 PA, Monroeville-Pittsburgh. Comicon, Expo Mart. 105 Mall Blvd. (PA Tpke. exit 6), SH: Fri. 10am-7pm, Sat. 10am-6pm, Sun. 10am-5pm, Comics World, Michael & Renee George, 1002 Graham Ave., Windber, PA 15963. PH: 814-467-4116.

Apr 22 PA, Allentown-Schnecksville. Lehigh Valley Comic Con, Schnecksville Fire Co. 4550 Old Packerhouse Rd., SH: 10am-4pm, T: 60-8', F: $60. for 1, $110. for 2, $150. for 3, A: $3., 12 & under free. PH: 610-797-3357.

Apr 30 PA, Essington-Philadelphia. Comic

Con. Ramada Airport. 76 Industrial Hwy., SH: 10am-4pm, T: 65, A: $3. Derek Woywood, PO Box 313, Clementon, NJ 08021. PH: 856-782-0817.

May 19-20 PA, Philadelphia. 5th Annual East Coast Black Age of Comics Convention, Temple University-Anderson Hall Rm. 845. 1114 W. Berks St. PH: 215-204-1993, FAX: 215-204-8171.

May 20 PA, Allentown. Comic Con, Merchant Square Mall. 1901 S. 12th St., SH: 10am-4pm, A: $3. Ultimate Comic Dreams, 972 W. Washington St., Allentown, PA 18102. PH: 610-351-3900.

Apr 29 TN, Nashville. Comic Book Show, State Fairgrounds-Wilson Hall. SH: 10am-4pm, A: $3. Comic City, PH: 615-573-4537.

Apr 23 TX, San Antonio. Comic Book Show, Crowne Plaza Hotel-Airport. 1111 NE Loop 410, SH: 10am-4pm, T: 20-6', F: $50., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-774-7824 or 760-8682.

Apr 29-30 TX, Dallas. Comic Con, Plano Center. C2 Ventures, Ben Stevens, PO Box 292066, Lewisville, TX 75029. PH: 972-420-8639.

May 20 TX, San Antonio. Super-Hero & Sci-Fi Comic Con, Crowne Plaza Hotel. 1111 NE Loop 410, SH: 10am-5pm. PH: 512-396-0368.

May 21 TX, Irving. Comic Book Show, Harvey Hotel-DFW Airport S. 4545 W. John Carpenter Fwy., SH: 10am-4pm, T: 20-6', F: $50., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-774-7824 or 760-8682.

Apr 23 VA, Richmond. CCCC Comic Book Show, Holiday Inn Crossroads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 35-6', F: $65., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903.

Apr 21-23 WI, Eau Claire. No Brand Con, Ramada Inn Conv. Ctr. 205 S. Barstow St. No Brand Con, Student Org. Complex-UWEC, 132 Davies Center, Eau Claire, WI 54701.

Apr 29 WI, Green Bay. Comic Books, Action Figures, Sci-Fi & Collectibles Show, East Town Mall. 2350 E. Mason St., SH: 10am-4pm, T: 40-6', A: free. Troy Leanna, PO Box 10863, Green Bay, WI 54307. PH: 920-429-0101.

May 6 WI, Stevens Point. Ego Con SciFi-Fantasy Conv., Country Springs Hotel. I-39 Hwy. 51 exit 161, SH: 10am-5pm, A: $5. NEWFOD's Ego Con, PO Box 5065, Wausau, WI 54402. PH: 715-298-1640 or 573-3021.

Apr 28-30 ON, Toronto. Comicon, National Trade Ctr. Exhibition Place-Hall C. A: $18. daily, $34. wknd., under 12 free. Paradise Comics, 3278 Yonge St., Toronto, ON M4N 2L6. PH: 416-487-9807.

Apr 29 ON, Toronto. TransformersCon, Doubletree Int'l. Plaza Hotel-Airport. ttcon@mountaincable.net

May 7 AB, Calgary. Comic & Entertainment Exp, Big Four Bldg.-Stampede Grounds.

Apr 22-23 AUSTRALIA, Brisbane, Fortitude Valley. Supanova Pop Culture Expo, RNA Showgrounds. Gregory Terr., A: $30. wknd., $20. daily, under 12 free. info@supanova.com.au

Apr 28-May 1 UK, Buckinghamshire. Collectormania 9, Middleton Hall. The Centre: MK, Midsummer Arcade, Central Milton Keynes, SH: Fri.-Sat. 9am-6pm, Sun.-Mon. 10am-5pm, A: free. PH: 01908-671138.

Apr 29-30 NEW ZEALAND, Wellington. Armageddon Pulp Culture Expo, Event Centre. Queens Wharf, SH: 9am-6pm, A: $15. per day, $10. under age 12. PH: 09-625-8054. info@pulpexpo.com

May 13-14 UK, Bristol. Int'l. Comic Expo, British Empire & Commonwealth Exhibition Hall & Ramada Plaza Hotel. SH: Sat. 10am-6pm, Sun. 10:30am-5pm. Mike Allwood, Area 51, 230 Gloucester Rd., Horfield, Bristol BS7 8ZN. PH: +44-0-117-924-4655.

Listings on the convention page are free! Have you sent in yours?

CONVENTION SHOWCASE

Convention showcase ads are available at $111.00 each. Typesetting is included in the cost.

PHOENIX COMICON 2006

SEPT. 23-24 ADMISSION $15

WWW.PHOENIXCOMICON.COM

Dealer info matt@phoenixcomicon.com - 602.697.4007

Big Apple Comic Book, Toy, Art and Sci-Fi Expo

March 31, April 1, and April 2

Frank Miller, Phil Jimenez, Neal Adams, Gene Ha & MANY MORE!

George Romero, Elvira, Margot Kidder & MANY MORE!

Check www.bigapplecon.com for more info

201-861-1414 bigapplecon@yahoo.com

APRIL 9 • NASHUA, NH

THE COMIC BOOK SHOW

At THE HOLIDAY INN, NASHUA, NH. Exit 4 off Route 3 Next to McDonalds. 10AM to 4PM.

ONLY NEW ENGLAND APPEARANCE OF ERIC POWELL!

70 Tables of quality comics, artists, toys, collectibles! Raffle prizes every hour, TONS of freebies and promos. We want this to be the BEST COMIC SHOW you've ever attended.

Admission $5.00, discount coupons online @ www.thecomicshow.com, We'll take competitors coupons, TOO.

For more information call: 978-388-7658 or e-mail: info@thecomicshow.com

Another show coming October 29, 2006.

ORLANDO COMIC BOOK CONVENTION

presented by G & S Events

Door Prizes & Raffles

August 19-20, 2006

Saturday - 10am - 7 pm • Sunday - 10am - 5pm

Free Parking

at the CARIBE ROYAL RESORT & CONVENTION CENTER 8101 World Center Drive Orlando, Florida

Guest List

CGC GRADING COMICS

TOM FLEMING (Elektra cover)

MARIO GULLY (Ant #1)

BILLY TAN (X-23)

MORE TBA....

ADULTS $10, CHILD $6

all children under six free with paid adult

Over 350 tables of comics, plus toys, mtg, Star Wars, original art work, Anime, sports & non-sports, plus memorabilia, Heroclix, action figures, trading cards, and more....

Visit our site at: orlandocomicbookconventions.com

SHOWCASE ADS ARE A GREAT ADVERTISING VALUE!

You can have your ad appear in Comics Buyer's Guide for only $111.00. Promote your convention, your comics store, or sell your personal collection.

Call today for complete advertising information:

715-445-2214

Tune into DRAGONCON

September 1-4, 2006 * Atlanta, Georgia

www.dragoncon.org

...it's a real gone cat.

ADVERTISERS' INDEX

A
All Star Auctions.....78
B
Bags Unlimited 17, 195
Bedrock City Comic Co.....61
Big Apple Conventions Inc. 163
Bill Cole Enterprises, Inc. 3, 77
Brett's Comic Pile 57
Bunky Brothers Comics 79
C
CGC 7
Circ Promotions - KP 33, 75, 159, 113
Claypool Comics 61
Collectibles Insurance Agency 67
Collection Drawer Co. 57
Comic Book Show..163
Comic Con Int. 2
Comic Heaven.....79
Comic Vendor, The ..77
Comics Buyer's Guide 163, 164, 196
Cornell & Finkelmeier 61
D
Diamond Comic Distributors 196
Diamond International Galleries 105
Discount Comics 78
Dragon Con 163
E
E. Gerber Products 9
Eschenberg, Conrad 166
F
F&W Publications Inc. 107
Fenickx Productions 27
Frank & Son Comic/ Card Show.....75
G
G&S Events 183
H
Heritage Companies, The 5, 79, 166
Holland, David 78
J
J&S Comics.....79
K
Koch Vision 23
KP Adv. Promotion 165
KP Book.....77
M
M&M Comic Service 79
Motor City Comic Con 161
N
NBM Publishing Company 75
Neat Stuff Collectibles 51
Newkadia.com .79, 166
P
Pedigree Comics....109
Phoenix Cactus Comic 163
R
Redbeard's Book Den 77
Rittenhouse Archives 157
RM Auctions, Inc. ...19
Russo, Stephen 166
S
Stickman Graphics ..35
T
Tanner, Ken.....77
V
Vanguard Productions 79
Y
Yee, Harley.....77
3 Boys Productions..57
Web Directory.....115
Retailer Directory.....98

The advertisers' index is provided as a reader service. Occasional last-minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.

ADVERTISING INFORMATION/MECHANICAL INFORMATION

B&W: 100-line screen (200 dpi) recommended.
4-Color: 133-line screen (266 dpi) recommended. Covers: 150-line screen (300 dpi) recommended.
Trim size 7-3/4"x10-1/2". Live area 7"x9-1/2". Maximum density 280.

BLEEDS: No extra charge for full-page ad or spread (Add 1/4" on each side.) 10% premium for partial page ads. No live matter is to be within 1/4" of the trim edges of the page dimensions unless it is acceptable to bleed that matter. Not responsible for "live" material in bleed area
Bleed Sizes: 2 Page Spread - 16-1/2" x 11" Full Page - 8-1/4" x 11"

ELECTRONIC ADS: Can be sent on disk, e-mail, or via ftp to ftp.krause.com.
An electronic acceptance form must accompany each ad placed, along with hard copy proof by stated ad deadline. Call or write for a copy of the electronic acceptance form.

PAYMENT: Payment is required with ad copy, on or before each deadline.
We accept checks, money orders, bank drafts and all major credit cards. DO NOT SEND CASH.

Advertisers are responsible for understanding and following our standard advertising policies! Please call or write to obtain a copy.

ADVERTISING DEADLINES

AD DEADLINE	NO.	COVER
Tues. Mar. 14, 2006	#1618	July 2006
Tues. Apr. 11, 2006	#1619	Aug. 2006

MEDIA KITS Call, Write or E-mail us to receive a complete media kit.

COMICS BUYER'S GUIDE
700 East State Street
Iola, WI 54990-0001

DISPLAY ADVERTISING
715-445-2214
Fax (715) 445-4087
Shannon Piotrowski, Ext. 232, Shannon.Piotrowski@fwpubs.com
Amy Jaeger-Kennedy, Ext. 792 Amy.Jaeger-Kennedy@fwpubs.com
Norma Jean Fochs, Ext. 781, NormaJean.Fochs@fwpubs.com
CLASSIFIED WORD ADS
800-942-0673
(CREDIT CARD CALLS ONLY)

SUBSCRIBE HERE

Enter my **Comics Buyer's Guide** subscription as follows:
☐ New ☐ Renewal/Extension

U.S. Postal Rates (USPS) **1 Year**
Class of Service
2nd class (U.S.) $38.95
1st class $78.95
U.S. Postal Rates (USPS)
Foreign Rates
Canada Surface $58.95
Canada Air Mail $86.95
All Other Foreign Surface $70.95
All Other Foreign Air Mail $157.95

Payable in U.S. funds. If you decide to cancel your subscription for any reason, you will receive a refund on all undelivered issues. This offer cannot be used in conjunction with any other existing offer for this publication.

Easy Renewal
To renew your subscription, simply circle the appropriate class of service and term above. Then print your name in the box at right or attach your current Comics Buyer's Guide mailing label

Change of Address
If you're planning to move, please attach your Comics Buyer's Guide address label here. Then print your name and new address below it. Send your address change in early to ensure continuous subscription service. NOTE: Your credit card order will be billed under our parent firm, F&W PUBLICATIONS.

Other subscription services available; call toll free:
800-258-0929 Dept. ABA1BX
M-F 7 a.m. to 8 p.m.; Sat. 8 a.m. to 2 p.m. CST

Total Payment $ _____
☐ Check or Money Order (to Comics Buyer's Guide)
☐ MasterCard ☐ Novus/Discover ☐ Visa ☐ American Express

(Please Print)
Name _____
Address _____ City _____
State _____ Zip _____
Credit Card No. _____
Exp. Date: Month _____ Year _____
Phone No. _____

Credit Card Orders Call Toll Free
800-258-0929
Dept. ABA1BX Mon.-Fri. 7 a.m. - 8 p.m.
Sat. 8 a.m. - 2 p.m. CST

Comics Buyer's Guide, Circulation Dept. ABBHUJ, 700 E. State St., Iola, WI 54990-0001
In Wisconsin, call 715-445-2214
1st class service available for U.S. addresses only. UPS delivery requires a street address.
Allow approximately two weeks for processing. Subscription rates subject to change without notice.
Visit Our Web site at: www.comicsbuyersguide.com • www.collect.com
E-mail us at: cbg@fwpubs.com

Call 1-800-942-0673

A NETWORK OF CLASSIFIEDS!

Only 50¢ per word

www.comicsbuyersguide.com

Comics Buyer's Guide is proud to announce that every classified word ad placed will appear on the classified site at **www.comicsbuyersguide.com**. In addition to reaching your target audience through Comics Buyer's Guide, your ads will also reach thousands of collectors on the World Wide Web!

5 EASY OPTIONS TO REACH THE MOST ACTIVE COMIC COLLECTORS FOR ONLY 50¢ PER WORD!

Classifications to choose from:

ANNOUNCEMENTS
4000 Announcements
4010 Artists, For Hire
4011 Artists, Wanted
4015 Distributors
4020 Events/Cons
4025 Employment - Position Open
4026 Employment - Position Wanted
4030 Fan / Collector Clubs
4035 Freelancers, For Hire
4040 Writers, For Hire
4041 Writers, Wanted
4050 Small Press, For Sale
4051 Small Press, Wanted

PERSONALS
4005 Personals

COMICS
4100 Archie, For Sale
4101 Archie, Wanted
4110 Black & White, For Sale
4111 Black & White Wanted
4120 Classic, For Sale
4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4124 Comics Related, Employment
4125 Comics Shows/Events
4126 Comic Supplies
4128 Dark Horse, For Sale / Wanted
4130 DC, For Sale
4131 DC, Wanted
4140 Dell / Gold Key / Whitman, For Sale
4141 Dell / Gold Key / Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
4156 Distributors
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4185 Graded Comics, For Sale
4186 Graded Comics, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor / Funny Animals, For Sale
4201 Humor / Funny Animals, Wanted
4204 Image, For Sale / Wanted
4207 Malibu, For Sale / Wanted
4210 Marvel / Timely, For Sale
4211 Marvel / Timely, Wanted
4215 Platinum Age, For Sale
4216 Platinum Age, Wanted
4220 Science Fiction / Horror, For Sale
4221 Science Fiction / Horror, Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant / Voyager, For Sale / Wanted
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted

MISCELLANEOUS
4400 Original Art, For Sale
4401 Original Art, Wanted
4405 Sketch Books
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
4422 Collectible Card Games, For Sale
4423 Collectible Card Games, Wanted
4424 Computer Software / Supplies, For Sale
4425 Computer Software /Supplies, Wanted
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios / Posters For Sale
4611 Portfolios / Posters, Wanted
4630 Trading Cards For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties / Toys / Games, For Sale
4701 Novelties / Toys / Games, Wanted
4710 Role - Playing Games
4720 Video Games, For Sale
4721 Video Games, Wanted
4800 Fanzines, For Sale
4801 Fanzines, Wanted
4900 Newspaper Strips, For Sale
4901 Newspaper Strips, Wanted
4902 Videos
4910 T-Shirts / Caps / Jackets

Classification # _____ 50¢ per word, per issue

Please print your ad on separate sheet of paper, choose from classification list and specify if ad is to be in large bold type.

AD DEADLINE:
Make sure your ad copy is in Iola, WI by 12:00 p.m. on the deadline day. Your ad will be put in the next available issue unless otherwise specified.

FREQUENCY DISCOUNT CHART:

ISSUES	DISCOUNT	ISSUES	DISCOUNT
1-2	No Discount	7-11	15%
3-6	10%	12+	20%

FOR OUR RECORDS ONLY: ***We must have a street address and phone number below before we will run your ad.***
Name _____
Address _____
City _____
State _____ Zip _____
Daytime Phone _____

☐ Payment Enclosed
☐ Charge my MasterCard, VISA, Novus/Discover or Am. Exp.
Credit Card # _____
Exp. Date _____
Signature _____

PAYMENT WITH COPY ON ALL CLASSIFIED ADS!

Words _____ x issues _____ total words
(25 word minimum)

Total words _____ x 50¢ (x 65¢ for Bold Type) = $_____

Minus frequency discount $_____
(see chart above)

Amount Enclosed $_____

MAIL WITH PAYMENT TO:
COMICS BUYER'S GUIDE
Classified Ad Dept., 700 E. State St.
Iola, WI 54990-0001

- **BY INTERNET:** Visit our web site at **www.comicsbuyersguide.com** to place order with your credit card
- **BY MAIL:** Send payment by check, money order or credit card, mail to: **COMICS BUYER'S GUIDE**, Classified Advertising Dept., 700 E. State St., Iola, WI 54990-0001.
- **BY FAX:** Include your credit card number & expiration date. Fax to: 715-445-4087.
- **BY PHONE: Call 1-800-942-0673**, 7am-8pm M-F. Saturday: 8am-2pm. Please have your credit card number and expiration date ready.
- **BY E-MAIL:** cbg@krause.com

4000 ANNOUNCEMENTS

WHEN YOU'VE read through Comics Buyer's Guide cover to cover, head over to www.paperbackreader.com for more comic book reviews!"

CBG SPECIAL Offer! Place the same paid classified ad 3 or more times and receive FREE bolding ($.10 per word value) plus 10% off! Call 1-800-942-0673 to place your ad with a credit card or include a copy of this ad with your mail-in or Fax.

CBG SPECIAL Offer! Place the same paid classified ad 3 or more times and receive FREE bolding ($.10 per word value) plus 10% off! Call 1-800-942-0673 to place your ad with a credit card or include a copy of this ad with your mail-in or Fax.

HAL BLANEART! Commissions: Pin-Ups! B&W $30, Color $45 per figure. Postage: $4, Overseas $7. PO Box 8, Beachwood, NJ 08722. Web site: www.geocities.com/halblaneart/ E-mail: dynamicart4u@hotmail.com

THE RAT is here! The new wacky conservative Christian comic magazine with a twisted edge. Jab Rat is now here dare you read it!! Check it out www.jabrat.com or send a check or money order for $6.50 for the current issue.(price includes shipping) to Creaturemation Comics, Steven Landis 5412 Arrowhead, Enid. Ok 73703 Jab Rat the Comic with Bite!!

SUPER SUPER fast, Flush hooked on nitrous oxide/ Superman doing steroids/ Superheros Daring Suicide/ Fear of Life on Speeding Astoroids. John Perez, PO Box 70, La Pryor, TX 78872.

VINTAGE COMIC book covers - over 10,000 nice, big scans of classic comic book covers spanning the 1930's to 1980... FREE and no watermarks. http://www.comic-covers.com

COMIC BOOK Poetry Quarterly - Got Comic Book poems? Send them to: Juan Perez, PO Box 70, La Pryor, TX 78872 for small publication.

CREATORS, PENCILERS, Inkers, Computer colorists wanted! Send profolo to: executuion@cybernetikhomicide.com Check out cyber ant at www.cybernetikhomicide.com

4050 SMALL PRESS FOR SALE

ARE YOU cruising for satire and nostalgia of the 1980s? Fast Food Fury!, the graphic novel is for you! 48 pages, black and white, $5 plus $4 postage. Richard D. Irving, 67 Prospect St, Manchester, NH 03104.

"GIRLIE-TOONS GONE Wild"! #1 Absolutely adults only! Totally raw! Awesome artwork! Send $4 to: Charles Cecil/ Art Unlimited, PO Box 2972, South Bend, IN 46680.

4100 ARCHIE, FOR SALE

ARCHIE COMICS! Betty & Veronica & all the rest- 30% off! Send 2 39¢ stamps & specify list to: Bill Nereson, 4000 Main St NE, Fridley, MN 55421.

4101 ARCHIE, WANTED

"PEP" COMICS #150 thru #160, "Laugh" comics #127, #130, 131, 132, 133, 134. Write to: M.Lee, 7356 W. Beverly Blvd. #2, Los Angeles, CA 90036.

4110 BLACK & WHITE, FOR SALE

WEIRD MUSE! The first new mini comic by Dan W. Taylor in 15 years. 20 pages $1 postpaid. 1833 Guntle Road, New Lebanon, OH 45345.

HEEYY, OTAKU! Manga! Translated Japanese comics! Dragonball, Gigantor, Pokemon, Medabots, Gundam, Inu-Yasha, etc. Mark Simpson, 123 St George's Ave, Sault Ste Marie, Ontario, Canada P6B 1X4.

4122 COMIC COLLECTIONS FOR SALE

LARGE COLLECTION for sale (approximately 2500 assorted titles). Marvel, Dark Horse, Image, DC, etc. For complete list send me an email. All books have been bagged and boarded since the day they were bought. msackmary@austin.rr.com

60,000 COMICS For sale all below guide! All listed at www.comicbook-warehouse.com Call for even bigger discounts than listed! 607-648-4025.

150 COMICS! Only $45 postpaid! All new, bagged ssortment; no duplicates, all different! Feduniewicz, Box 1253, Tuckerton, NJ 08087. Postage going up! Order today!

LARGE COLLECTION gold silver bronze modern comics Marvel DC Gold Key Superhero, War Westerns and more Mystery Horror X-Men Spider Man Batman Superman. 706-569-8970.

FANTASTIC FOUR Vol. 1, collection from 51 to 200, serious inquiries only. 812-338-2972, ask for Tim or leave message.

AVENGERS VOL. 1, collection from 20 to 402, serious inquiries only. 812-338-2972, ask for Tim or leave message.

SPIDER-MAN VOL. 1, collection from 8 to 441, serious inquiries only. 812-338-2972, ask for Tim or leave message.

4123 COMIC COLLECTIONS WANTED

BUYING COMIC book collections. Big or small. Will travel to view collection when possible. Call Craig, at (412)422-8215. Thank you.

LOOKING TO buy Conan saga, Savage Sword of Conan, Savage Tales, and Conan volume one. Isues in fine or better condition. Email conancollector@yahoo.com

4130 DC, FOR SALE

STRANGE ADVENTURES 84-244, Superboy 110-258, Superman 132-423, 80P Giant 1, 6, 11, Lois Lane 41-129, Jimmy Olson 68-163. 25-50% off Overstreet guide. SASEAR. Wally, Box 76, Waynesburg, OH 44688.

PLASTIC MAN 1-19, Ragman 1-5, Richard Dragon 1-18, Swamp Thing 1-89, Sgt. Rock 303-421, Showcase 29-103. 25-50% Overstreet guide. SASEAR. Wally, Box 76, Waynesburg, OH 44688.

HOUSE/ SECRETS 44-148, Hex 1-18, Jonah Hex 1-92, JL of A 6-261, Metal Men 9-54, Omac 1-18. 25-50% off Overstreet Guide. SASEAR. Wally, Box 76, Waynesburg, OH 44688.

TALES/ UNEXPECTED 40-104, Tarzan 209-257, Tomahawk 81-137, Teen Titans 5-53, Unknown Solider 205-266, Warlord 3-133. 25-50% off Overstreet guide. SASEAR. Wally, Box 76, Waynesburg, OH 44688.

CRISIS ON Infinite Earths 1-12, Watchmen 1-12, All Out War 1, 2, 3, All Star Comics 61-74, Beowolf 1-6. 25-50% off Overstreet guide. SASEAR. Wally, Box 76, Waynesburg, OH 44688.

WEIRD WAR Tales 5-119, Witching Hour 2-83, Wonder Woman 109-329, Worlds Finest 135-323, Amethyst 1-12. 25-50% off Overstreet guide. SASEAR. Wally, Box 76, Waynesburg, OH 44688.

ACTION 244-600, Adventure 311-490, Batman 115-452, Brave/Bold 27-200, Flash 110-350, Green Lantern 23-224, Joker 1-9. 25-50% Overstreet guide. SASEAR. Wally, Box 76, Waynesburg, OH 44688.

DETECTIVE 130VG $100, Strange Adv's 38VG $55; Superman 33F/VF $100. Many more. D. Puff, 500 Walton Dr, Cheektowaga, NY 14225. 716-834-0996.

BATMAN #2 good $864, #6 VG+ $740, #17 VG+ $404, #19 VG+ $350, #20 VG- $305, #26 AF $308, 28 GVG $161, 973-248-8449.

MIKE GRELL'S green arrow 1-51, annuals 1-3, NM $53 + $5 P&H. Rex Munsee, RD#3, New Bethlehem, PA 16242. 814-764-3206. Read Orcomx APA!!

NM.15 AND .20 covers, 52, 68, and 100 page giants 55% below guide. Postpaid. More available. Free list! Action no. 381, 390, 392, 394, 396, 398, 399, 401, $13.50 ea.; 403, 406, 407, 408, 410, 411, 412, $17 ea.; 414, 416, 420 $7.25 ea.; 437, Superman No. 230 $22.50 ea.; 236, 238 $20 ea.; 239 $33.75; 243, 247, 248, 250, 253 17 ea.; 249, 254, 278, Flash no. 190, 199, 232 $24.75 ea.; 201, 202, 204, 206, 207, $18; 205 $31.50; 208 through 213 $20 ea.; 217, 218, 219, $22.50ea.; 226, $12.50; Batman no. 226 $17; 235 $19; 247 through 250, 253, $15.75 ea.; 255 $33.75; 256, 257, 259 $27 ea.; Brave and Bold no. 96 $17; 101 $15.75; 102, Detective no. 409, 437 $22.50 ea.; 412 $18; 414, 421, 422, 424, $20 ea.; 441, 442 $31.50 ea.; Green Lantern no. 77, 85, 86, $49.50 ea.; 78, 79, 80, $40.50 ea.; 81 through 84 $36 ea.; 87, 89, $31.50 ea.; George Potter, 2060 South Military Hwy. Lot No. 9, Chesapeake, VA 23320-4428, phone 757-494-7031.

DC SILVER! From Action to Wonder Woman, 30% off. Huge list, send 2 39¢ stamps & specify list to: Bill Nereson, 4000 Main St NE, Fridley, MN 55421.

MOSTLY DC'S, 70's, 80's, many earlier. Many others. Thousands of books. $3 for list. Ken Tanner, 8396 Towson Blvd, Miamisburg, OH 45342. See Showcase ad.

4131 DC, WANTED

WANTED: ALL Superman titles, including DC Comics Presents, Superboy, etc. Mike Adams, 1212 Varsity #313, DeKalb, IL 60115.

4140 DELL/GOLD KEY/WHITMAN FOR SALE

BORIS KARLOFF #26, 34, 35, 37, 41, 45, 46, 47, 49, 54, 56 (FN-NM) set $40. Joseph Worstell, 500 West 24th, Lorain, OH 44052.

GOLD KEY comics! Scooby-Doo, Turok & all the rest, 20% off. Send 2 39¢ stamps & specify list to: Bill Nereson, 4000 Main St NE, Fridley, MN 55421.

4141 DELL/GOLD KEY/WHITMAN WANTED

TARZAN #39-129, for B.O.T.S., coverless or CFO alright. Also B.O.T.S. fan club. Inquire if interested. Edward Conklin, PO Box 1500, Nashua, NH 03060-1500. 603-668-1389.

WE WILL trade very adult videos for comics, Marvel Masterworks and portfolios. Write for information packet. Adults only! JMM Products, POB 2363, Petoskey, MI 49770.

4151 EC, WANTED

COMPLETE EC library with slipcase by Russ Cochran. All volumes wanted. Contact: John Knight, PO Box 1176, Crystal Bay, NV 89402. Email: cbj77@sbcglobal.net. 775-832-9217.

WANTED: PIRACY no.'s 2, 3, 4, 5, 6, cond. good to very good. $15 each. Send to: Jim Sergent, 30 Poplar Ave., Whitesburg, KY 41858.

4186 GRADED COMICS WANTED

SILVER AGE DCs, US Coins, Sportscards or ??? Have Amazing Spider-Mans #40-400 VG/VF to trade. Will break up. tonygalo@yahoo.com

4210 MARVEL/TIMELY, FOR SALE

TIMELY- ATLAS- Marvel: 100's of romance, teen humor and funny books for sale. Send wantlists to: moondog100@comcast.net or 800-344-6060.

(X-MEN VS) F.F., Alpha Flight, Micronauts, Avengers, All 1-4, Iceman, Magik, Night Crawler, Wolverine, all 1-4, Secret Wars 25-50% off Overstreet guide. SASEAR. Wally, Box 76, Waynesburg, OH 44688.

AMAZING ADULT Fantasy #9 The Terror of Tim Boo Ba, VG/FN, $100. Ken Hahn, 7303 Lewis Rd, Auburn, NY 13021.

AMAZING SPIDER Man! Huge list, many issues available, all at 40% off! Send two 39¢ stamps & specify list to: Bill Nereson, 4000 Main St NE, Fridley, MN 55421.

GI JOE! Most issues available, huge list. Priced at guide, 20% off. Send two 39¢ stamps & specify list to: Bill Nereson, 4000 Main St NE, Fridley, MN 55421.

BARBIE & Barbie Fashion! Huge list, most issues available at 20% off! Send two 39¢ stamps & specify list to: Bill Nereson, 4000 Main St NE, Fridley, MN 55421.

AVENGERS (1976). #151 (NM), 153-154 (NM), $5 ea. Defenders (1975). #41-44 (NM) $2 ea. Include SASE, P&H $4. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

CAPTAIN MARVEL (1968). #7-9 VF, $5 ea. 10-11 VF, $5 ea. 12-15 VF, $3.50 ea. SASE, P&H $4. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

ASTONISHING TALES (1970). #1 (VG) $10; 2 (VG/F) $7; 3-5 (FN) $8 ea; 6 (VG) $3. More. Inquire. SASE, P&H $4. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

AMAZING ADVENTURES (1970). #1 (VG) $8; 2 (GD) $3; 3 (FN) $5; #11 poor $5. More. Inquire. SASE, P&H $4. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

NewKadia.com
Discounts on 329,000 comics
- Strict grading
- Money-back guarantee
- Checks accepted

Free shipping in USA

Big Savings
Save $ 1 - orders $9 to $28
Save $ 4 - orders $29 to $48
Save $ 6 - orders $49 and up
Use coupon NK32
Expires 8/15/06
Go to www.NewKadia.com

4220 SCIENCE FICTION/HORROR FOR SALE

SADISTIK! CULT 1960s International Super Kriminal known as Satanik and Killing. Photo graphic novel in English for the first time! www.comicfix.com

4221 SCIENCE FICTION/HORROR WANTED

WANTED: MAGAZINE size B&W Conan, Creepy, Weird, etc. Condition unimportant. $1 ea. Jim 989-595-6580.

4250 INDEPENDENTS, FOR SALE

CHARLTON COMICS, hundreds available, all at 30% off. Huge selection, send want list to: Bill Nereson, 4000 Main St NE, Fridley, MN 55421.

SIMPSONS COMICS! All titles, all issues available, 20% off. Send two 39¢ stamps & specify list to: Bill Nereson, 4000 Main St NE, Fridley, MN 55421.

4260 WESTERNS, FOR SALE

ROY ROGERS album of cowboy songs, 1941 VG, $20. Ken Hahn, 7303 Lewis Rd, Auburn, NY 13021.

BOBBY BENSON "Lost Herd", and "Tunnel of Gold" promo; $20 for both. Ken Hahn, 7303 Lewis Rd, Auburn, NY 13021.

STRAIGHT ARROW Injun-uity cards. 1950's cereal premium, $1 each. 100 available. Ken Hahn, 7303 Lewis Rd, Auburn, NY 13021.

RAWHIDE KID 59, 60, 61 VF, $40 for all three. Ken Hahn, 7303 Lewis Rd, Auburn, NY 13021.

STRAIGHT ARROW 13VF, 17VF @ $50; Tim Holt 4VG $30; Tom Mix 9VG $35. Many more. D. Puff, 500 Walton Dr, Cheektowaga, NY 14225. 716-834-0996.

RED RYDER 115, 116 F-VF $19 each; 117-131 VF $26 each; 132 F-VF $17. $5 postage. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

4261 WESTERNS, WANTED

GOLDEN AGE Western comics for my coins or currency. 50% of guide buy. Send list. Jim Silvestri, 1541 Northwood Rd. #273-C, Seal Beach, CA 90740, email: mrwcomcis@aol.com.

RED RYDER 1-23, 29, 30, 32, 35, 36, 40, 41-43, 45, 46, 48-50, 56. Billy Giles, Box 271, Keithville, LA 71047. 318-925-6654.

4300 GOLDEN AGE, FOR SALE

BLACK TERROR Collector's Club. Miss Masque, Judy of the Jungle. Color catalog, certificate, newsletter. Send $10. Dave Holland, 7256 Yates St., San Bernardino, CA 92404.

KING 23F, 27F @ $100; Sparkler 33F, 35F @ $40; Smilin' Jack 4C58F $50; Many more. D. Puff, 500 Walton Cheektowaga, NY 14225. 716-834-0996.

GOLDEN AGE Xeroxed comics, pulps. 36 color covers. Also complete black and white copies. SASE to: Dick Morriale, 2423 Vance Avenue, WHeeling, WV 26003 304-277-1816.

BATMAN 39 G+ $100, 46 G+ $72, 59 F $190, 61 G- $64, many others. $5 postage. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

MARVEL MYSTERY Comics #72, serious inquiries only. 812-338-2972, ask for Tim or leave message.

4301 GOLDEN AGE, WANTED

PEP 20 Paying full guide, Good-Fine, 27 Yrs Collectibles Dealer. James Sutton, 714-308-1156 or jsutton@value.net

EXCITING 15-17-18-24-25 America's Best 3-7-18 Black Terror 1-2-3 lower grades. Pay over guide. 909-888-9891. Dave Holland, 7256 Yates St., San Bernardino, CA 92404.

SUPERSNIPE OR Army Navy. 978-462-7922, MA.

4310 SILVER AGE, FOR SALE

SILVER AND Bronze Age Comics for sale. The Funnies Farm, 1A Ward Street, Suffern, NY 10901. E-mail: msgry289@aol.com Fax 845-369-0845.

MAVERICK 945 VG $20, 1005 F $29, 7 VG $16, 9 VG-F $16, other Westerns. $5 postage. Billy Gales Box 271, Keithville, LA 71047. 318-925-6654.

FANTASTIC FOUR #201 to #237, Hulk #221 to #266. John Carter Warlord Mars #1 to #28, all 90%, NM all, $2 each. Jeff Piegari, 86 Mt. Pleasant Ave., W. Paterson, NJ 07424.

CONAN #66 to #129, Battlestar Galactica #2 to #23, Captain America #215 to #264, Defenders #37 to #101, all 90%, NM all, $2 each. Jeff Piegari, 86 Mt. Pleasant, W. Paterson, NJ 07424.

MARVEL SUPER Heroes #21 to #105, Marvel Greatest #38 to #95, Marvel Super Action #2 to #37, all 90%, NM all, $2 each. Jeff Piegari, 86 Mt. Pleasant, W. Paterson, NJ 07424.

BRAVE/ BOLD 79 VF-NM $59. Superman 195 VF-NM $50. Add $5. No check. Postal money order please. Barry Eller, 309 South Rowan, Spencer, NC 28159.

GRANDMA'S ATTIC collection! Nieces' and nephews' loss is your gain! No internet! Snail-mail sale only! SASE. Feduniewicz, Box 1253, Tuckerton, NJ 08087.

FLORIDA COLLECTORS! Our small warehouse in Kissimmee is stuffed with old comics. Twenty minutes from Disney. Stop by! gregwhitecomics.com 407-870-0400. We buy comics.

CGC COMICS: X-Men #2 8.0 OW $1,900. X-Men 94 7.5 OW/W $340, FF 48 7.0 L/OW $340. 7.0 OW $350, 8.0 OW $430, 8.0 OW/W $450. Others. Contact me for list. 914-806-2388. weblens1@aol.com

4311 SILVER AGE, WANTED

I BUY collections, 30-90% of guide, especially 1939-68 Marvel Timely Atlas. San Francisco based, will travel western states, e-mail your inventory list. Kirk 415-665-6744. kirkireland@aol.com

CASH FOR Low Grade Comics 1940-1969. Buying Collections or key issues. Make money for your readers and attic finds. Call Ed 410-262-4103.

SILVER AGE Flash comic books wanted. Lesser condition preferred. Large lots between 119 and 350. Rick Salierno, PO Box 1606, Bloomfield, NJ 07003.

4320 GENERAL COMICS, FOR SALE

CBG SPECIAL Offer! Place the same paid classified ad 3 or more times and receive FREE bolding ($.10 per word value) plus 10% off! Call 1-800-942-0673 to place your ad with a credit card or include a copy of this ad with your mail-n or Fax.

CBG SPECIAL Offer! Place the same paid classified ad 3 or more times and receive FREE bolding ($.10 per word value) plus 10% off! Call 1-800-942-0673 to place your ad with a credit card or include a copy of this ad with your mail-in or Fax.

THOUSANDS OF comic books in stock, accurate grading, competitive pricing, fast shipping. Visit us at www.bigkidcodirect.com or email us at info@bigkidcodirect.com

COMICS FOR sale! Batman and Detective, JLA, Superman, Wonder Woman. At least one half off price guide. Send for catalogue/ order blank. Rene Blansette, PO Box 812, Louisville, KY 40201-0812.

HI LOUISVILLE! Thousands of back issues. Now 2 locations! J-Town Flea Market and Middletown Flea Market behind White Castle. Very very cheap. No calls!

UNRESTORED HIGH-GRADE comics for sale! CGC graded available. Want lists accepted. Cape Books and Collectibles, PO Box 126, Harwich, MA 02645. Visit our e-Bay store!

HEEYY, COLLECTORS! D.C., Marvel, Dell, Gold Key, Japanese Manga, TV tie-ins, etc. Mark Simpson, 123 St. George's Avenue, Sault Sainte Marie, Ontario, Canada P6B 1X4.

GO TO Majestic Comics online for hundreds of pre-1975 Comics, Pulps, Movie Posters and related items. http://www.majcomic.home.mchsi.com

FOR SALE: Comics, books, pulps. Mike Robertson, PO Box 372, Maple Valley, WA 98038. E-mail: MRobert722@aol.com Web site: http://mikerobertsonbooks.com

UNRESTORED HIGH-GRADE comics for sale! CGC graded available, want lists accepted! Cape Books and Collectibles, PO Box 126, Harwich, MA 02645. Visit our e-Bay store!

GOLDKEY, CHARLTON, Archie, Marvel, D.C., Darkhorse, Fawcett, etc. Discounted 35%. Send two 39¢ stamps for list. Mel Arendt, 3171 Skylight Dr E, York, PA 17402.

4400 ORIGINAL ART, FOR SALE

COLOR GUIDES colorist art available at colorguides.com We also buy Marvel & DC Comics Superhero type color guides and production artwork. E-mail mr_bones@juno.com or call 315-298-5776.

Comic Art Comedy Club. www.NEONBONEYARD.com. Check it out today. Sponsored by www.GRAILPAGE.com

VISIT ME on eBay to see great art for sale! My user ID is: hayfamzone. Thanks. Brian Hayes, 3109 N. Monitor, Chicago, IL 60634.

COMIC ART By Bly! Sexy toons, caricatures and other fun stuff. 8x10 to 15x20 B&W or color on illustrations board, UV protected. William Lindley #822934, 1300 FM 655, Rosharon, TX 77583-8604.

ORIGINAL COMIC ART

BUY / SELL / TRADE

www.comicsnart.com

Conrad Eschenberg
108 Hustis Rd., Cold Spring, NY 10516
Phone/Fax: 845-265-2649
E-mail: comicart@pcrealm.net

4401 ORIGINAL ART, WANTED

WANTED ORIGINAL art pages from ROM Space Knight comic book. Please e-mail any pages you want to sell to usacom2@aol.com with price.

IRON MAN pages by George Tuska wanted. 'Characters' pages with little or no Iron Man are great. Contact Dewey Cassell 919-481-9869 or rdcassell@nc.rr.com

MIKE PEPPE original art wanted. Inking Toth, Ditko, Sekowsky, Roy, Dillin and other pencils. Especially want Standard Publishing art. Contact: Dewey Cassell 919-481-9869 or rdcassell@nc.rr.com

4420 BOOKS-GENERAL, FOR SALE

CAPTAIN AMERICA the classic years NM $45 ppd. Superman from the 30's to the 70's VFNM $30 ppd. Neil Fleckenstein, 1016 Ringwood Ave, Haskell, NJ 07420.

PHOTO JOURNAL Guide to Comic Books Gerber vol 1&2 VFNM $80 PPD, Stuck Rubber Baby VFNM $17 ppd. Neil Fleckenstein, 1016 Ringwood Ave, Haskell, NJ 07420.

DC ARCHIVE Editions Batman Vol1 NM shrink wrapped $22.50, Vol 2 VFNM $20, Superman Vol 1 NM shrink wrapped $22.50, Vol 2 NM shrink wrapped $22.50, postage. 973-248-8449.

HISTORY OF the DC Universe NM $20 ppd, Power of Shazum NM $15 ppd, Enemy Ace NM $16, Watchmen Paperback VF+ $9. 973-248-8449.

COLLECTED WORKS of Buck Rogers in 25th Century-Chelsea, 2nd, B&W, color strips, 1970, NM/NMdj, $15 ppd. C. Ewy, 918 Coteswood Circle, Cockeysville, MD 21030.

4421 BOOKS-GENERAL, WANTED

PRINCE VALIANT #'s 41-50 wanted. Catalog of stuff for trade. Andrew Watson, 3030 Buchberger, Wisconsin Rapids, WI 54494.

4422 COLLECTIBLE CARD GAMES FOR SALE

INTERESTED IN Magic The Gathering or other collectible card games? SCRYE provides the latest news, in-depth strategy articles and the most respected price guide. Special subscription offer: 3 issues for only $9.98! That's over $6 off the cover price! Call 1-800-258-0929 and mention offer ABA76R or visit our website at http://www.scryemag.com

MAGIC CARDS. Guildpact now in stock. Singles, sets, boxes, and more! Visit joemagiccard.com Email: jtarbay@nycap.rr.com

4424 COMPUTER SOFTWARE/SUPPLIES FOR SALE

ARCHIVAL SUPPLIES available from the leader in hobby supplies, including comic books, records, sheet music, legal documents, trading cards, maps, magazines, newspapers, movie posters, stills, original art, paper money, books, photos, and postcards. Bill Cole Enterprises, PO Box 60, Randolph, MA 02368-0060. 781-986-2653. http://www.bcemylar.com

4430 PAPERBACKS, FOR SALE

TARZAN & Pulp paperback reprints for sale. Send LSASE for 3-pg list. Low prices. Dick Hoffman (T), 348 Walnut Lane, Youngstown, NY 14174. 716-745-9534.

FRANK & Dick Merriwell novels. Long out of print. Send SASE for list. 69 different. Dick Hoffman (M), 348 Walnut Lane, Youngstown, NY 14174. 716-745-9534.

4441 PULPS, WANTED

DOC SAVAGE pulp wanted: Up From Earth's Center (Summer 1949) also Doc Fanzines, books, etc. Thomas Hof, PO Box 300035, St Louis, MO 63130. Thanks!

DOC SAVAGE: His Apocalyptic Life by Philip Jose Farmer wanted. Hardcover with dust jacket, any condition. Thomas Hof, PO Box 300035, St Louis, MO 63130.

4450 MAGAZINES, FOR SALE

DISCOUNTED COMIC books; BLB. pulps, magazines, newspapers. paperbacks. List 50¢ each and SASE. Glenn, 3500 Manila Dr, Westerville, OH 43081. Or: www.bohren.org/tm.htm.

THOUSANDS MINT TV Guides, multiple copies, 1999-2005. Spider-Man, Star Wars & Trek, Sci-Fi, etc. Take all, 35¢ ea. or will sell singly. Jack 860-489-4880, my_mother_threw@sbcglobal.net

TV/MOVIE/ Teen/ Horror/ Sci-Fi magazines, Playboy, Playgirl, 007, Comic Books, Farrah, Paperbacks, Pulps, Photos, Posters, Etc. Catalog $2. TV Guide catalog $2. Rogofsky, Box 107CB, Glen Oaks, NY 11004.

WARREN MAGS! Vampirella & all the rest, 20% off. Send two 39¢ stamps & specify list to: Bill Nereson, 4000 Main St NE, Fridley, MN 55421.

4451 MAGAZINES, WANTED

MEN'S ADVENTURE magazines 1958-1967. Contact: John Knight, PO Box 1176, Crystal Bay, NV 89402. Email: cbj77@sbcglobal.net. 775-832-9217.

WANTS TO buy Oui Fling Gent Juggs Cheri Rap Pages Lotto World Laura Creavalle- Body Building cook books. Larry LaFontaine, 117 Primrose St., Opelousas, LA 70570.

"WONDER" #5 "Cinemagic" #28, #29, #30, "Retrovision" #3, "Prehistoric Times" #18, "Spectre" #18, Write to: M.Lee, 7356 W. Beverly Blvd. #2, Los Angeles, CA 90036.

4600 REPRINTS, FOR SALE

FAVORITE COMICS characters complete book list. Terry, Valiant, Phantom, Annie, Lone Ranger, Polly, Batman, Superman, Marvel, DC. Ken Pierce Books, PO Box 320125, Franklin, WI 53132. 414-529-3056.

4601 REPRINTS, WANTED

DC ARCHIVES wanted. Catalog of books for trade. Andrew Watson, 3030 Buchberger, Wisconsin Rapids, WI 54494.

4630 TRADING CARDS FOR SALE

HUGE SELECTION of non-sport cards from all manufacturers, comic toys & more visit our www site. Secure online ordering www.sicollect.com

ALIAS, BUFFY, Stargate, Star Trek, Star Wars, and many other card sets. Visit our web site at www.sicollect.com. Secure online ordering.

4650 OLDTIME RADIO, FOR SALE

OLDTIME RADIO on CD Audio, old radio related books, movies, TV on DVD. Catalog $5, refunded with first order. OTRNow, PO Box 17148, Long Beach, CA 90807 or visit www.otrnow.com

4660 MISCELLANEOUS, FOR SALE

COMIC POSTERS, rare Marvel/DC original colorist artwork and promotional posters, EC Comics posters, promo comics, etc. See my eBay store under the name "theycallme-mr-bones"

GOLDEN AGE Comics, Silver Age and Bronze! Big Little Books and Juvenile series too! Old Time fiction also. Ask for list! O'Gara, Box 36172, Des Moines, IA 50315.

1940'S-2004 COMICS, sports and non-sports cards, board games, model kits, monster/ horror/ sci-fi mags. Send $1 for list(s) or phone. Tony Iannone, 59 Concord Dr, Fairview Heights, IL 62208. 618-398-2673.

NEW WEBSITE: Mike Robertson, PO Box 372, Maple Valley, WA 98038. E-mail: MRobert722@aol.com Web site: http://mikerobertsonbooks.com

SHOP EBAY? Then be sure to shop Cleonejr and Dzjaba for all your comics, books, magazines and ephemera needs! Always buying! David Zjaba, 191 Rand St., Rochester, NY 14618.

BEST OF U2 CDs, 1980-1990 and 1990-2000 plus Vertigo DVD Live From Chicago, $30 ppd. Mike Adams, 1212 Varsity Blvd #313, DeKalb, IL 60115.

TWELVE BRAND new U-2 CDs from between 1980 & 2004, plus four used but nice EPS, $85 ppd. Mike Adams, 1212 Varsity #313, DeKalb, IL 60115.

JIM SOLAR Space Sheriff Meets the Man From Mars Mini. Comic from Vital Pub. 812-338-2972, ask for Tim or leave message.

SUPERMAN MINI. Comic 1st issue of three the "Superman Time Capsule" from Kelloggs Cereal. Call 812-338-2972, ask for Tim or leave message.

Vintage Comics, Original Art, Toys, Movie Posters

Americas #1 Collectibles Auctioneer, Heritage Comics, will auction your choice material or buy it outright. Generous cash advances/finder's fees.

Bid@HeritageComics.com

HERITAGE COMICS 800-872-6467 HeritageComics.com

4661 MISCELLANEOUS, WANTED

WANT TO Buy healing miracle herbs books, lotto, world, adult magazine, lottery & casino news, dinosaur- snake books. Larry Lafontaine, 117 Primrose St., Opelousas, LA 70570.

COLLECTIBLES/ MEMORABILIA wanted, all kinds, earliest to 1975: auto, truck, motorcycle, boat- literature, manuals, advertising items. Walter Miller, 6710 Brooklawn, Syracuse, NY 13211. 315-432-8282. Fax 315-432-8256. E-mail: info@autolit.com

PREVIEWS CATALOGS! Buying 2005 editions. Paying up to $5/ copy. Send per media mail. Roger Boswell, Century Institution #458853, 400 Tedder Rd. Century, FL 32535.

WANTED: LETTER from toy makers who'd be willing to make solid figures of those I'd suggest! Let's see if we can make an agreement! Mike Null, 406 Ash Ave., Morrison, IL 61270

4700 NOVELTIES, TOYS, GAMES FOR SALE

ARE YOU a toy collector? TOY SHOP provides the latest toy news, in-depth features and an active buy and sell toy marketplace. Special subscription offer: 13 issues (bi-weekly) for only $15.98! That's more than $42 off the cover price! Call 1-800-258-0929 and mention offer ABA35V or visit our website at http://www.toyshopmag.com

INTERESTED in Hot Wheels cars & models? TOY CARS & MODELS provides the latest news and information on Hot Wheels and new die cast cars & models. Special subscription offer: 6 issues (monthly) for only $9.98! That's almost $20 off the cover price! Call 1-800-258-0929 and mention offer ABA76N or visit our website at http://www.toycarsmag.com

BATMAN PLASTIC figure, 5" with retractable 'Bat-rope', Mint on card, $20. Ken Hahn, 7303 Lewis Rd, Auburn, NY 13021.

BATMAN METAL figures set, Mayfair Games 2-1/2" Batman and Joker. Ken Hahn, 7303 Lewis Rd, Auburn, NY 13021.

4701 NOVELTIES, TOYS, GAMES WANTED

SUPERMAN WANTED! Buying all pre-1960 Superman collectibles. To buy great comic character collectibles, check my ebay auctions: Superdf62. Danny Fuchs, 209-80 18th Ave, Bayside, NY 11360.

Catch These Great Deals!

4710 ROLE-PLAYING GAMES

NEED DICE? www.getdice.com We're here to meet your dicing needs. LightTradingCo@Hotmail.com

4800 FANZINES, FOR SALE

WHY SHOULD the professionals have all the fun? Make your own damn comics! Visit The Small Press Syndicate website at: www.smallpresssyndicate.com

WEIRD MUSE! The first new mini comic by Dan W. Taylor in 15 years 20 pages $1 postpaid. 1833 Guntle Road, New Lebanon, OH 45345.

4900 NEWSPAPER STRIPS, FOR SALE

GIANT FREE catalog. bburnett@igc.org or 510-666-0732 Starland Strips, 1563 Solano PMB #155, Berkeley, CA 94707-2116.

1951 HAM Fisher, Joe Palooka 12-page Sunday Funnies, 11x15" insert promoting new Washington Post building. Great condition! $7.99 plus $4.99 S&H. See scan my_mother_threw@sbcglobal.net Jack 860-489-4880.

DON WINSLOW 21 1939 full $30; Flash Gordon 44 1959 1/3 pg, Hopalong Cassidy 20 1953 1/3 pg, $30. D. Puff, 500 Walton Dr, Cheektowaga, NY 14225. 716-834-0996.

4902 VIDEOS

RARE VINTAGE television from film and kinescopes with original commercials. 525 page VHS catalog $23. Peter Lind, Box 4211, Muskegon Heights, MI 49444. 231-759-0870. Adding DVD in 2006.

TV ON DVD. Farscape complete series $225. Transformers Generation One complete series $125. Buffy the Vampire Slayer (Seasons 1 through 4) $125. Star Trek the Next Generation (Seasons 1 through 3) $125. John Killion, 101 NE 20th St., Washington, IN 47501-3139

200+ DVD movie collection. Various titles rated G to R. Send $1 for 5 page list. John Killion, 101 NE 20th St., Washington, IN 47501.

"VideoSteve's" VHS & DVD

100's of Classic-Rare-Unusual Videos!
Retro TV & B-Movies! 1930's to 1970's

Send $3.00 for 40+ Page Video List
($5.00 Off First Order!)

Steve Russo
Post Office Box 150, Revere, MA 02151

Connery not first - or even second

Sean Connery is generally considered to be the first James Bond 007 on film, but he was preceded by two others. Barry Nelson played American secret agent "Card Sense Jimmy Bond" in the "Casino Royale" episode of CBS' *Climax* in the 1950s, while Felix Leiter became a British agent. Less known was stuntman Bob Simmons, the first Bond on a movie screen. He was seen in the "Gunbarrel" trademark Bond openings of *Doctor No* through *Goldfinger*.

Lazenby did it twice

George Lazenby was picked from many applicants to replace Sean Connery as James Bond in the successful movie series. After one film, he left and Connery resumed the role for a single picture, then replaced by Roger Moore. But Lazenby did play Bond one more time - sort of. In the TV film *Return of the Man from U.N.C.L.E.*, agents Solo and Kurayakin are rescued by Lazenby in an Aston Martin with 007 license plates. He tells the duo he's "just helping out fellow secret agents."

- Mike Curtis

Top Twenty

Our online readers came up with top moments in comics!

by **MAGGIE THOMPSON**

Our readers were certainly active.

We thought it'd be fun to pick comics fans' brains to see whether we could pin down the Top 20 Moments in the history of comic books. After all, our readers are a knowledgeable group, and — ever since fans started communicating with each other — this is the sort of conversation that has simultaneously started discussions and brought back sweet memories. Moreover, it seemed as if it'd be an easy process, since everyone should be able to locate *memorable* moments quickly. Surely, posters at *www.CBGXtra.com* would be able (as we were able, in our respective youths) to rattle off citations of when and where those Top Moments occurred. Well, our readers *were* certainly active. We had dozens of wonderful, high-impact suggestions.

Among those *not* listed, mind you, were "Face it, Tiger ... You just hit the jackpot!" from *Amazing Spider-Man* #42's stunning intro of Mary Jane in person (Nov 66). And one of the summits of *Mad* parodies, "Superduperman!" in #4 (Apr 53). And "Master Race" from *Impact* #1 (Mar 55). Their absence in suggestions so far (and the site is still open and ready for comments — as is our own letters column) surprised me a bit.

That's not to mention, of course, such moments as the sequence that had me helpless with laughter the first time I read it in 1955's *The Pogo Peek-a-Book* (well, maybe I'm talking about my *personal* Golden Age), "The Account of the Wooful Frog." (And does anyone know what black-shellac, 1940s, normal-size 78 rpm record had "A Frog He Would A-Wooing Go"? I'm *still* trying to track it down.) And there were other personal Top 20 Moments that touched me, such as Brian Bolland's "Moving Things About" full-page Mr. Mamoulian strip from *Cheval Noir* #11 (Sep 90, reprinted in *Negative Burn* #15 and *Bolland Strips!*) of which a photocopy hangs on my refrigerator to this very day.

[Digressing: *The Pogo Peek-a-Book* was one of the rare all-new-content trade Pogo paperbacks. It featured multiple stories designed to simultaneously amuse kids and delight adults. Reprinted in hardcover in 1977, it was also reprinted in the must-buy — if you don't have the others — *A Pogo Panorama*, which contained the other two such books. The "Frog" story was, aside from the slapstick, a commentary on those who would censor "violent" children's games in favor of classic nursery rhymes.]

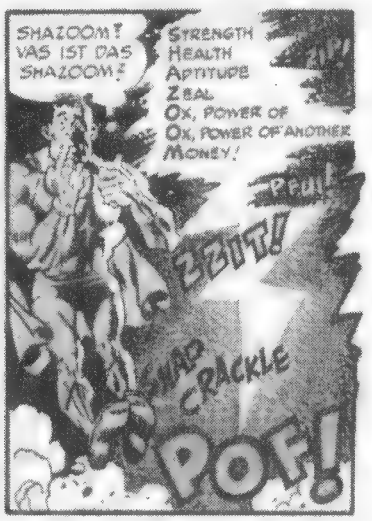
What stunned us in compiling the suggestions for Top 20 (returning to our subject) was the absence of specifics — and that's what *really* set us all scrambling.

We'd intended to provide samples to inspire our readers — and ourselves — to take a look at some of the richnesses of the past. We quickly decided to track down each citation so that others could see what was being discussed.

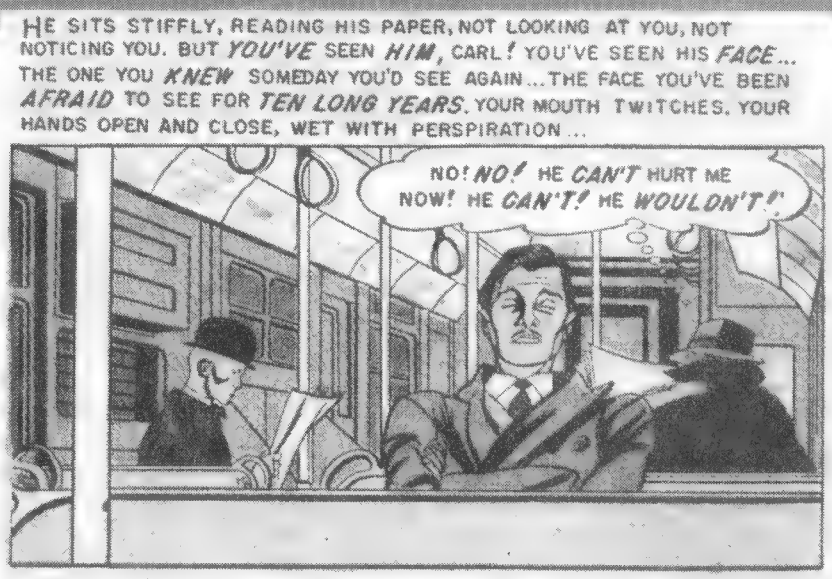
What was that about repenting in leisure?

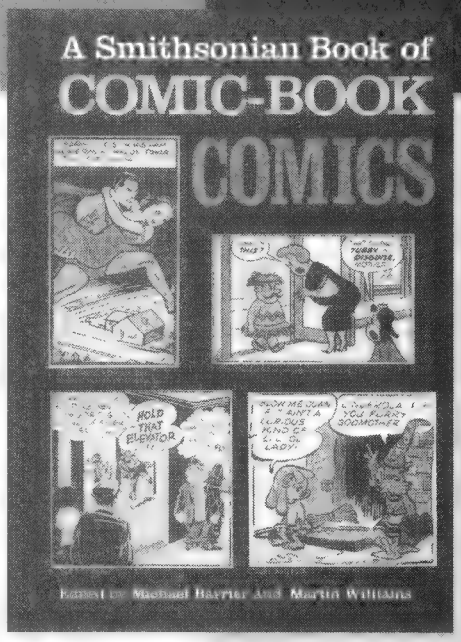
After spending roughly two full working days, Brent and I began to appeal to our own back-issue experts, and Craig (Mr. Silver Age) Shutt, Andrew (Captain Comics) Smith, and Anthony Tollin came through like troupers. It was Craig who wrote, for example, about the

The "Superduperman!" story by Harvey Kurtzman and Wally Wood parodied Superman, Captain Marvel, and super-hero comics.



CBG XTRA ONLINE REPORTS! Take a look at the favorites, starting on Page 178, then join us online at www.cbgxtra.com!

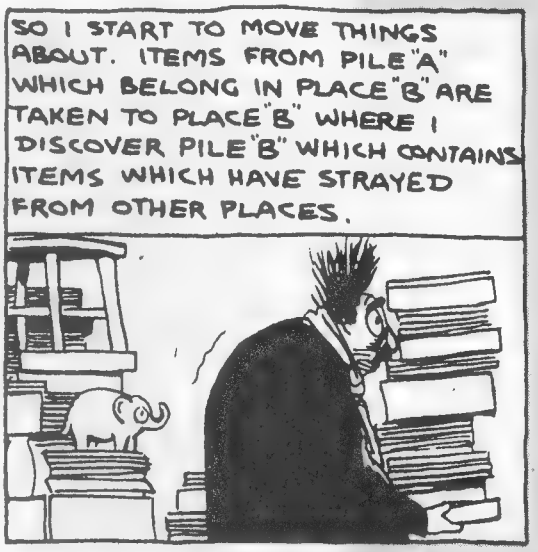


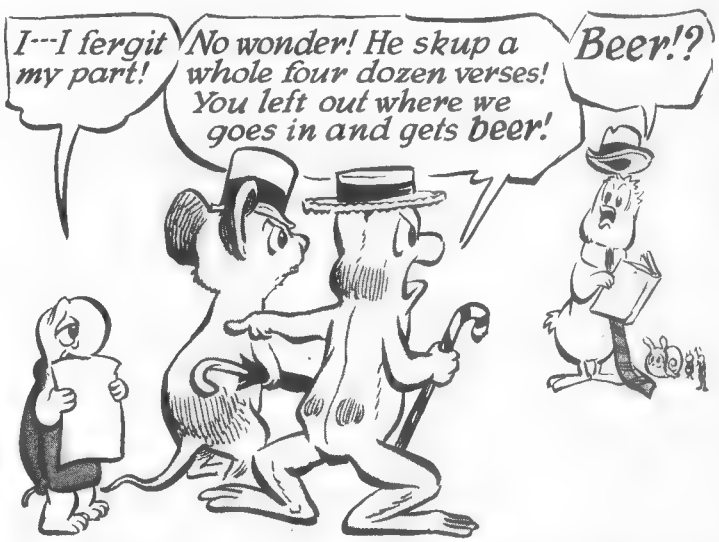


Steve Ditko *Blue Beetle* "Question" story: "Not sure about that one. In #2, he lets Banshee fly out to sea when he can't control his flight and says he got what he deserved, which presumably was death. And at the end of #4, two crooks get washed out to sea through a sewer, pleading with Question to save them because it's his duty, and he denies it. He ends up saying, 'I sure don't wish them luck, but they just might survive.' That's the closest I see."

In some cases (which I won't detail here), the letter-writer misremembered the issue number or the way an event was shown — which just goes to demonstrate that comics are so powerful they can even mutate in our memories.

(Let me recommend, by the way, the original *Smithsonian Book of Comic-Book Comics*: an incredible volume put together by Michael Barrier and Martin Williams that is out of print but that can sometimes be found at bargain prices. It's *especially* a bargain, considering the quality of the contents in one easy tome. It contains several of the moments beloved of poll participants — and more.





Panels on this page, clockwise from the top: "Master Race," "Moving Things About," Amazing Spider-Man #42's intro of Mary Jane, and "The Account of the Wooful Frog."

45 years!

It was almost half a century ago that comics fans wrote

Was *Harbinger* the first publication of the Golden Age of comics fandom?

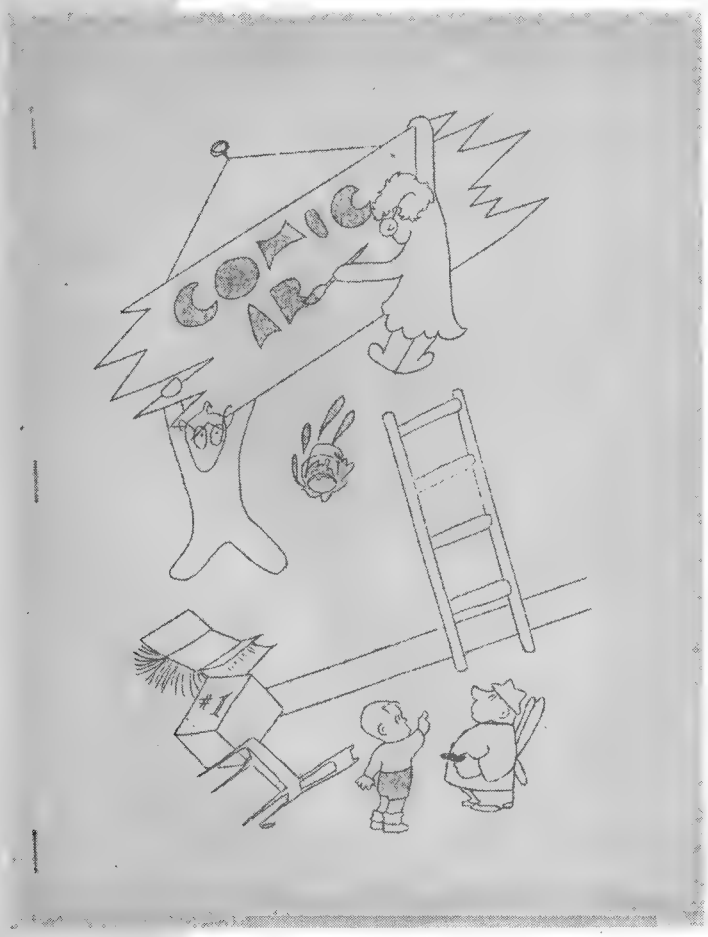
In the autumn of 1960, a one-sheet mailing of a mimeographed flyer titled *Harbinger* announced the *Comic Art* fanzine to come in the spring of 1961. My late husband, Don, and I produced the notification that we intended to publish an amateur magazine devoted to comics.

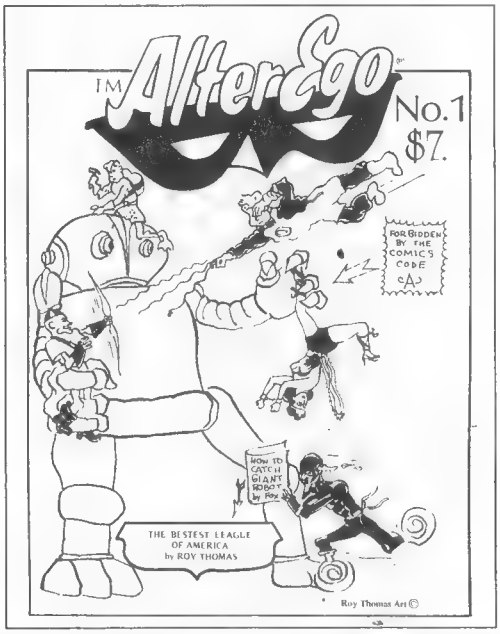
Was *Harbinger* the first publication of the Golden Age of comics fandom? Or was it the second (the first perhaps being the science-fiction fanzine *Xero*, with its first installment of the *All in Color for a Dime* feature)? There had been what might be termed a Platinum Age of comics fandom earlier, with publications by E.C. fans, by Dave Kyle, and by (my parents) Ed and Betsy Curtis, focusing on one or another aspect of comics. But *Harbinger* differed from those in that it was the start of an ongoing, spreading amateur publishing enthusiasm that built to the world of comics collecting we know today.

That *Harbinger* flyer is now online in the "Knowledge Forum" of *www.CBGXtra.com*, viewable in all its Twill-Tone (or was it Twil-Tone?) glory. "*Comic Art*," it announced, "is a projected fanzine devoted to, as the title suggests, comic art. Not only comic strips and comic books, but cartoons (political, gag, or sports); Big/Better Little Books; hardcover or paperbound collections, whether of strips or cartoons; animated movie and TV cartoons, etc."

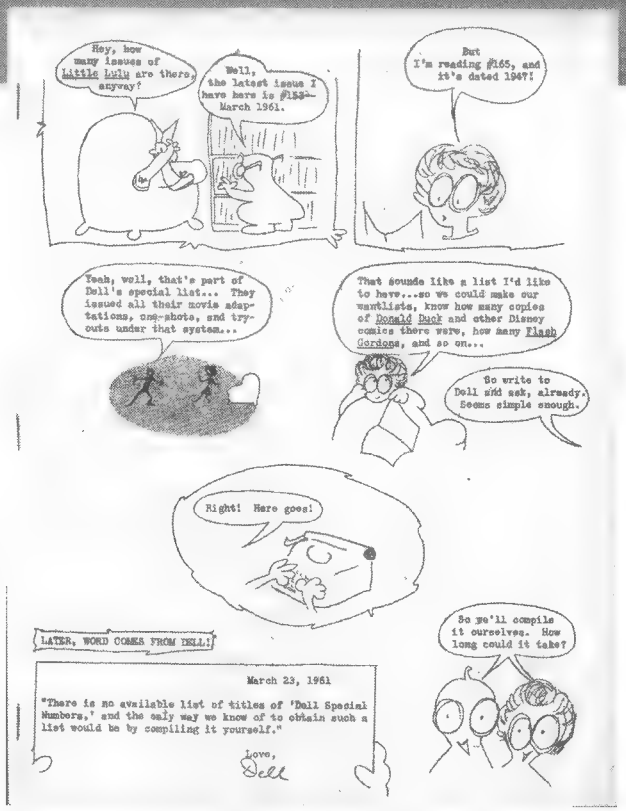
Moreover, the content would be "of several types, designed to appeal to the casual peruser, the avid fan, the collector, or the reminiscer who grows nostalgic at mention of bygone books, strips, episodes or characters."

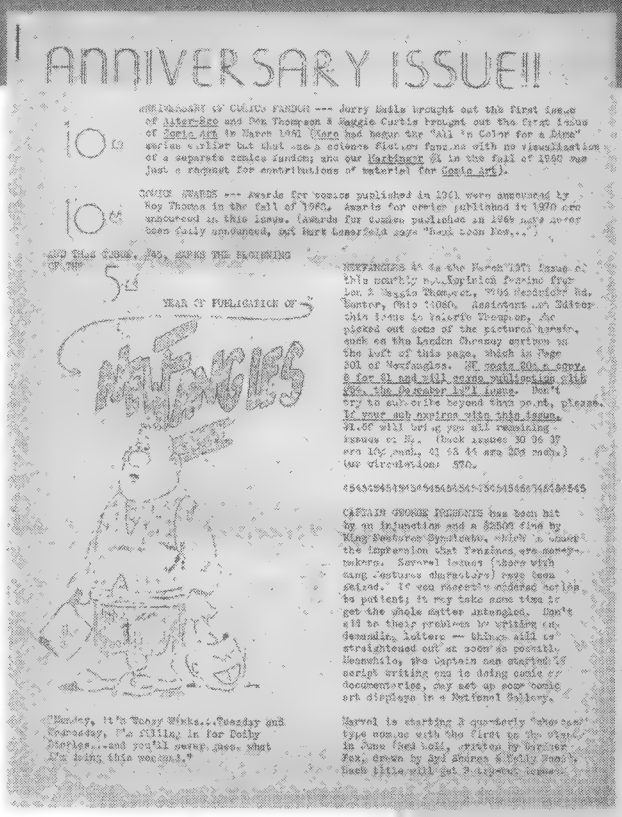
Spring 1961 was, simply, "Comic-Book

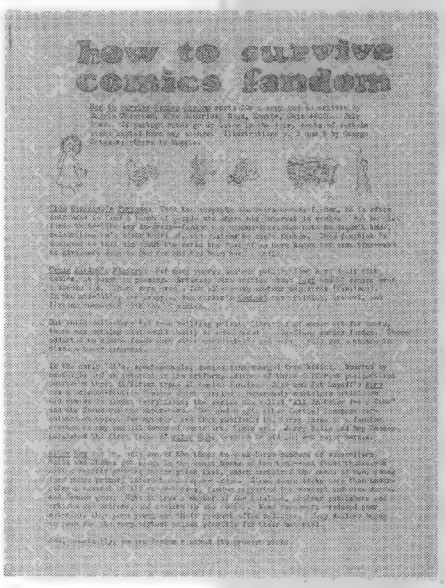




It was in the spring of 1961 that* Comic Art *#1 (above) and* Alter-Ego *#1 (historic enough to merit the 1988 reissue that appears at right) were distributed to an informal network of people interested in comics.







(Clockwise) Also in the spring of 1961, Don and I began work on a listing of the* Dell Four Color *series. We celebrated the 10th anniversary of "organized" fandom in* Newfangles *#45 (Mar 71). So many comics fans were new to the very idea of amateur publications and the world of fandom that we even produced an explanatory pamphlet in July 1969.

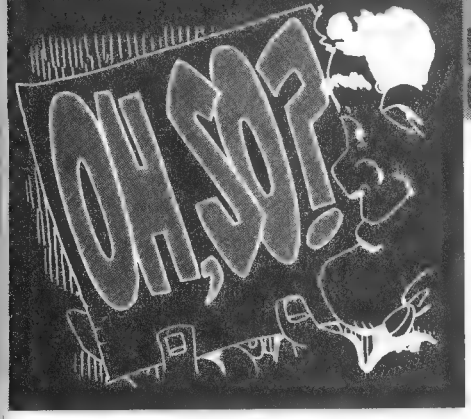
Time." Comics fans tentatively reached out to mail each other their amateur magazines devoted to comic books. Virtually simultaneously, Don and I mimeographed *Comic Art* #1 (devoted to all the forms of what would later be termed "sequential art"), and Jerry Bails produced a Dittoed *Alter-Ego* #1 (devoted to comics characters wearing masks and/or capes). And DC Editor Julius Schwartz publicized comics fans' addresses, along with their publications.

Suddenly, admirers of the art form of comics formed an anarchy that grew, that was devoted to the output of a variety of comics publishers, and that was not subordinate to such other groupings of aficionados as science-fiction fandom. It was in that same spring that we began the researches that eventually led to compilation of the titles that went with the issue numbers of the Dell *Four-Color* line (a project that took seven years to complete). By the end of that year, 45 years ago, several fans were producing their own publications, an adzine had begun, dealers were digging out and listing the back-issue comics they had in stock, and amateur writers and artists were beginning to see whether they could produce their own comics.

What form will comics fandom be in when the *50th* anniversary rolls around in 2011? Will almost all communications be electronic? Will the thin magazine finally have evolved into a variety of sizes of trade paperbacks, maybe with Done in One stories? What will *you* be reading — and in what formats?

Maggie

MAGGIE THOMPSON clearly terrorized granddaughter Grace in the midst of grandson Jonah's 5th birthday party (at a bowling alley). Or no. Wait a minute. Grace seems to be taking it pretty calmly. Maggie can be reached at 700 East State St., Iola, WI 54945, or ***ohso@krause.com.*** And, for day-in-day-out contact, you can see what she's writing at ***www.CBGXtra.com.*** See you there?



Write to us at Comics Buyer's Guide OH, SO?

700 E. State St. • Iola, WI 54990
ohso@krause.com
www.cbgxtra.com

SEEKING AUCTION ADVICE

Angela Glasby

I have some comic books (six total) graded by CGC that I want to sell. What is the most effective way to do this? CGC won't auction them because the books are valued at less than $5,000. It looks as if my books' total value would be less than $1,500 wholesale. Please give me advice. Thanks very much.

BWF: *You're confusing Heritage's comics auctions and CGC's grading service; CGC doesn't buy or sell; Heritage has a $5,000 minimum.*

Maggie: *The way that many sellers have taken recently is the avenue of eBay.*

Take a look at our price guide in this issue, which will convey a feeling of the general prices you can expect for your comics in the grades given by CGC.

Then go to ***www.ebay.com*** *and take a look at two things: (1) items similar (or identical) to what you have and what the current activity is on them and (2) items similar (or identical) to what you have and what the price is that they received in completed auctions.*

Study the way the sellers presented them and whether their presentation affected the price. Then become an eBay member and go for it.

You can also study the retailers who have advertised in this issue of ***CBG*** *and contact those who indicate they're interested in buying back issues. Since your comics are pre-graded, you can be very specific about telling them what you're selling. Ask them what they'd pay for the items.*

Josh Nathanson's ComicLink also pairs sellers and buyers.

Take your pick.

OTHER KINDS OF COMICS

William Stout

Comic Book Trivia Department:

This note is in response to Randy Reynaldo's letter regarding the film *Hero at Large* (***CBG*** #1616, page 198).

In his tribute to that fine, very underrated Capra-esque movie, Reynaldo stated, "I noticed the DVD package includes *faux* comic-book art that I don't think was part of the movie's original promotional campaign."

I am the guy who created that *faux* full-color comic-book art (I drew it in a generic, sort-of 1960s DC super-hero art style) for the original ad campaign for the film back in 1979-1980. As was common back then, several other advertising concepts were produced, as well. I don't think my art was used for the "A" one-sheet, but it might have been used for the "B," or secondary, one-sheet. I know my *Hero at Large* art was used in the ad campaigns for the film that went out to the film industry in the form of ads in the trade papers.

Hero at Large was one of over 120 movie advertising campaigns on which I worked, primarily in the late 1970s and early 1980s, just before I started actually making movies. In fact, I think I must have been moonlighting on the *Hero at Large* ads while I was working full-time designing and storyboarding the *Conan the Barbarian* movie. I couldn't resist; advertising paid me so much more than filmmaking at the time!

NO FUTURE FOR FIBER-OPTIC COMICS

Brian Stello

While I applaud Marc Patten for suggesting the digital model for marketing and selling comic books for personal media such as iPods and cellular phones (#1615, page 110), I believe that, sadly, the current management structures in place for the top producers of comics make such a change exceedingly unlikely.

I'm not talking about only Marvel and DC. Meeting a digital model would require a significant operational change from each company making comics.

First, let's take the timeliness of the content. The constant lateness plaguing comics would have to disappear. Current creators appear to presume that a book is better off late than being rushed. Production issues further result in late shipping. Add to these the standard storytelling styles rendered obsolete by the digital format. While new techniques might develop, how would they differ from animation? The current content is weeks, months, even years late. In a digital world, the purchasing public would drop it just as fast.

Next, the amount of content is likely to diminish. Don't believe so? Take a look at album sales in a digital format. Virtually non-existent. With comics, while an individual story might be any length, entire lines would have to reduce to one or

CBG XTRA ONLINE BONUS! Don't want to wait to share your opinion? Log in now at www.cbgxtra.com, visit the Oh, So forum, and post away!

FULL FRONTAL NERDITY by Aaron Williams

two titles. At DC, we might be down to the Big Three plus *JLA*. At Marvel, *Spider-Man*, *X-Men*, *New Avengers*. Continuity stories and crossovers would disappear. Done in One would be a market necessity: not a bad thing, but this would produce a secondary effect on production, as the payment structure for talent would have to radically change. The cross-promotional marketing of crossover titles would also disappear.

Price point is also at issue. If a comic book needs to sell 20,000 copies to show marginal profit, and if the cost to retailers is $1.50 on a typical $3 book, sales need to triple to meet the same profit at 50¢ per issue. And the whole middle economy to distribute the product disappears, including printers, distributors, and retailers.

In this model, what could possibly happen to the collectibility of the product? Digital comics become instantly disposable. While licensing would continue, printed graphic novels and pamphlets would become so expensive to produce that the price would be untenable and unaffordable to the current clientele. The back-issue market beyond currently printed material would become akin to Civil War memorabilia: still extant but radically different.

To paraphrase a current paradigm in my business, the system and product get the results they are designed to get. Comics, as has been written in their long history, are a phenomenon of design and content. Changing them to go digital would become something different, but it would be no longer comics. Kind of like the telegraph.

No, I'm afraid that, while digital comics might become a tiny niche, it will remain a secondary niche. It is unlikely to be the savior of the industry, unless it exists in a significantly altered form. The current format is unlikely to be sustainable in a digital format.

ALL STAR BATMAN GETS NO STARS

Mike Axtell
1909 Helen Ave.
Portage, MI 49002

I agree with John Petty's review of *All Star Batman and Robin* in #1615 (page 64). The book's portrayal of Batman is so wrong, I don't know why more readers aren't writing in to DC and complaining. In this book, he's a kidnapper and a child abuser.

The Batman I'm familiar with would never hit a kid and tell him to shut up or call him a "retard." Miller's writing may work fine for his own *Sin City* but it doesn't work here. Batman is violent and reckless — much more violent than he should be. As for Jim Lee's art, it looks as if he's just showing off. It's nothing special. Teaming these two is nothing more than a marketing ploy. This Batman is certainly no hero. I think after I finish writing this, I'm going to use the issues I bought to start a fire in my fireplace. It's awful cold out tonight.

HOPE SPLATS ETERNAL

Ben Mulder
P.O. Box 28
Mitchell, Australian Capital Territory
2913, Australia

While reading Chuck Rozanski's column "Survival of the Fittest" (#1614, page 190), I couldn't help but nod repeatedly with each passing paragraph.

For many years, I have said: If you don't like it, then don't read it. I even had a letter printed some years ago in ***CBG*** stating that, instead of complaining about a title, readers should just drop it and keep enjoying others. But what happens when you find that this despondency can be applied to a whole company?

As a longtime Marvel fan, I find myself increasingly wondering why I return month after month. I guess it's the same reason many of us do: hoping that things will change for the better. There are a few reasons, such as Peter David's Spidey, and, despite your moral stance on the ethics of The Punisher, Garth Ennis writes some cracking good stuff. I guess the lack of editorial structure is starting to get to me. My favorite in the past few years still has to be Magneto attacking New York in *X-Men*, while, in *Thor*, Asgard sits floating above the city. Don't editors at Marvel talk to each other? While Marvel is quick to cancel titles and relaunch them, Dan Jurgens was taken off *Thor*, only to see the title canceled and nothing since.

I know why *New Avengers* sells so well. Suckers like me keep coming back issue after issue, hoping it will get better. Brian Bendis writes very good dialogue but should be restricted to writing soap-opera comics. I'm here to see super-heroes beat on super-villains; 22 pages of people talking annoy me. Don't even get me started on *Secret War*. I waited a year for that crud! Nothing happened! Oh, wait, there was a little action surrounded by lots of talking. Lots and lots of talking.

Was it just me, or was 2005 the year that Marvel writers and artists

John Lustig's
Last Kiss
will return next month.
That's in *CBG* #1618!

FOR ART'S SAKE

by Chris Smigliano

attempted to show Spider-Man without his mask on as often as possible, in front of as many people as possible? Peter Milligan's X-stories defy description. Why do Marvel editors think Vertigo writers can write X-titles? It seems now that, if you want to write for Marvel, your CV (*Curriculum Vital*) must list your Hollywood screenwriting experience or you won't get a shot.

Sorry for the rant. It is an unusual thing for me to do and I feel bad for doing it. All I can say is: Dan DiDio, you, sir are a breath of fresh air.

I just came across an image of Juggernaut as he may appear in the upcoming *X-Men 3* film. Heh, heh. Is it just me or does he look more like "Ram Man" from Masters of the Universe? Hoping they get it right one day.

Maggie: *Huh, I page through issues of super-heroes beating on super-villains waiting for the characters to do something exciting. Talk about different strokes for different folks!*

And one of the best blends of action and characterization in super-hero stories in the last couple of years, to my tastes, was Joss Whedon's ***Astonishing X-Men****: well-known characters in a story in which Things Happen.*

BYE BYE, BAT!

Ken Schneider

I am a longtime Batman reader and collector. I recently purchased a low-grade copy of *Batman* #5 because of its unique cover. Does Maggie or someone know why Bob Kane left off the Bat-symbol from Batman's chest? Was it an oversight? Just one of those things that make you say, "Hmm." Thanks.

Also I really like the new format. Keep up the good work.

JJM: *While I don't know anything specific from behind the scenes, my assumption was that, given the composition of the elements, they may have thought the symbol made it too hard to see what was going on.*

The little figures are the focus of attention and they're right where the symbol would be — and, since you wouldn't have been able to see the whole symbol, maybe they thought it made that area too busy-looking.

So maybe, if it was not a mistake, then perhaps it was an artistic choice, made possible by the thought that, in this era, not too many people would have noticed it was missing. Just my guess — perhaps one of our readers knows more.

FUN (RE)MADE EASY

Chris Juricich
1808 Chestnut St.
Berkeley, CA 94702

I have before me the comics I bought this week, braving the rain through a couple of downtown city blocks of Berkeley. Interesting to note, at least, the variety and similarity at the same time.

Batman and the Monster Men #5 by Matt Wagner has been a fun piece of work — as ever, beautifully illustrated and adding new depth to the characters but, for all intents and purposes, it's a remake of a piece more than 60 years old. Oh, I'm enjoying it, but it's still a retread.

Supreme Power: Nighthawk #6 on the Marvel side is essentially taking Batman and giving him a much rawer edge. In this case, it's The Joker as the "clown" threatening to poison the city's water supply, just as in the first issue of *Batman* from 1940. Plainly, times have changed, since the Nighthawk character has a more final way of dealing with the threat than Batman has had over the years fighting his laughing nemesis. Again, entertaining, but another sort of remake, isn't it?

Fury: Peacemaker #1 is a war comic from the second big one, placing Fury in North Africa and under assault in Tunisia by a force ready to take out all his men. Nicely done: war with a nice touch of realism.

Still, retreads and untold stories notwithstanding, there are a couple of interesting bright spots:

Hard Time: Season Two #3 came out, and life in prison for a 16-year-old is as interesting as ever, particularly as he has an odd, unchecked psychic power that he can barely control. Always interesting to follow this sort of storyline.

And, of course, *Y: The Last Man*

#42 continues the epic tale of the last surviving male on the planet — surviving male *human*, anyway, since, in this issue, Ampersand (his monkey companion) escapes from his captor to an uncertain future.

Oh, and for whatever reason, *New Avengers: Breakout* has garnered my son's interest, as well.

I'm off to Portland and Seattle for a week on business, calling on customers and, as time is available, searching out comic books for sale in the area.

One interesting thing about folks selling their comic books is this: No matter which town they're in, from San Francisco to Seattle, most selling their comics have an unrealistic view of their collection's value — usually, a lot more and always much more, the more recent the books' vintage.

If the person has comics from the Silver Age or earlier, I often find they have a notion of their value, which, while not often based on the precepts of a wholesale comics dealer, are at figures that an astute dealer might work with. The more recent the vintage (1980s and up), the more out of touch the asking prices seem. *Reign of the Supermen*? *Spider-Man* #1 from 1990? A complete run of *Blue Beetle*? The expectation seems to be that everyone will line up to pay the generous offer of the books at 20% or even 50% of *Overstreet*. Sigh and double sigh.

I admit, this makes me wonder about the future of comics, at least in terms of retailing and dealing. I'm not the sharpest tool in the shed, I'll admit, but even I can see that comics collections these days — those big piles of funnybooks that the aging boomers have been putting together for decades now — are not worth all that they think they are. I'm sure that inflated numbers are tossed around by wives or boyfriends about the collections of their significant others — "worth thousands; he's got every Marvel back to 1961" — and, to be honest, yes, that's an impressive collection on the face of it.

But selling it? Getting cash? I only know of one fellow, a dealer, who, having entered into his late 50s, decided he was done with collecting, took his great Marvel collection that was nearly complete back to 1961, and made a cool $80,000 over the three years he took to liquidate it. That's a nice chunk of change, you have to admit, but here's the proviso: *He sold it himself* and *he took up to three years to sell it off*. If I could have a nickel for every guy or gal who's said that they want $15,000 for all their comics in one fell swoop, because "that's what the guide says they're worth," well — I'd have a lot of parking change. And that's the case almost all the time. Besides the slavish devotion to *Overstreet*, few collectors seem to get it: that, while on paper, their collection is worth so many thousands of dollars, dealers aren't interested in paying a collector's price, naturally. They buy to resell.

I mean, let's face it: A collector who wants to get top dollar for a collection had better go into business (temporarily, at least — for a couple of years) to hope to expect to get maximum return. Otherwise, dealers will offer you anywhere from 10% to 50% on all or some of your titles.

You'll get a nice wad of cash or an impressive check, but it's not going to be the total value of what guides say. Not unless the seller is willing to do the work of selling, taking time to do all the things dealers do to promote their business, *etc.*

Just because you have a dozen early Fine copies of *Superman's Pal, Jimmy Olsen*, it doesn't mean that those are going to sell for you a day after announcement in **CBG** or on an online website.

They may sit for months, you'll be facing fees and costs to list and keep up a website or sell at a local show, and that first appearance of Elastic Lad, sweet as it may be, will gather more dust than it did the first time around in your home.

Dealers are set up for it, since they have their systems designed to absorb an unsold copy of *Superman's Pal, Jimmy Olsen*.

First, they may only pay 10-20% of its guide value, knowing that it's not going to fly any time soon and that profit on the item could be months — or years — away. They promote their business, as well, and incur all the costs of doing business, whether virtually or real, with their stores or their garages, if they sell at local comics shows. And then you, Mr. Collector, listen to the dealer offer you only $2 for your $12 Very Good copy of *Tales of Suspense* and scream highway robbery at him.

Sorry, guys, it doesn't work that way. Do the work yourself or forget the diatribes.

I often tell sellers who may be disappointed with my offers to hold onto their books for another few years; their value will undoubtedly go up each year, as they have consistently for years now in the *Overstreet Price Guide*. But a cautionary note: How many more people are going to want your comics in several years' time? How many collectors will there be? Will there actually be enough of a younger generation from the Boomers who will covet these older comics? More than one retailer and I have commiserated with melancholy about the future of back-issue sales on vintage books. Will there be a demographic market for them? Will the prices come down or will they continue to rise — and then fall? Or what?

The market of comic-book readers, at least of the die-hards, is shrinking, and the only hope I can see to keep interest up in another 10 or 15 years in old, stale musty periodicals from the '50s and '60s are from the publishers who may keep publishing comic books with those selfsame characters. This might foment interest in that future readership in these old books — or will more people be content with the ubiquitous and cheaper reprints available out there? Will it make sense for me to sell my inventory to the highest bidder in 10 years, when my sales start to reach a possible dismaying downturn, where the captions are written on the wall for me to see?

Who knows?

Huzzah. Really, huzzah to John Jackson Miller for his intense number-crunching on the history of #1s and legacy titles (#1614, page 48): great stuff, very interesting, and, of course, revealing about the nature of publishers, collectors, and retailers. It's hard to know whom to blame for the numbering wackiness that is so rampant in the field. To be frank, it was the insane increase in #1 issues and the abortive renumbering of so many titles from both DC and Marvel that, in part, caused me to hang up my hat on purchasing regular titles.

Mostly, of course, it was the price point, but the numbering vagaries were the icing on the cake for me. Though I'm a longtime fan and collector, keeping things in order and knowing when titles changed from *New Teen Titans* to *Tales of the New Teen Titans* (Am I wrong? Do I care?) are no longer material concerns to

me. It's an interesting historical footnote, at best, but not something I'm going to dwell on.

I list comics for sale with my friend's website, and he's assiduous about correct titles when I send him lists of books. *World's Finest Comics* is the title, not *World's Finest*. *Archie's Joke Book Magazine*, not *Archie's Joke Book*, or *G. I. Combat* rather than *GI Combat*. He's chosen, though, to be precise about the titles as his standard, so, if you're doing a search for a comic book, you'd better know the right title. (Not that he hasn't allowed for human error and foibles in his search mechanism.)

Maggie: *Some time ago, we did an eBay search that revealed that there were more listings for "Spiderman" (an incorrect spelling) than for the correct "Spider-Man."*

Sigh.

DUELING FINANCES

Michael W. Skidmore
6101 N. Sheridan, #1B
Chicago, IL 60660

I enjoyed the article in ***CBG*** #1615 (page 22) by James Mishler on the various swords, sorcery, and dice comics that have appeared over the years. One comic that I thought merited a mention, even though there was no direct link to role-playing games, was *The Realm*, which morphed into *Legendlore*. Published, I believe, by Arrow Comics and then Caliber (I still miss Caliber) with one issue by Weebee in between.

The creator mentions his fondness for role-playing games in the comics themselves, and the stories show that. The series started off predictably, with the usual stereotypes, in my opinion, but quickly hit its stride and lasted for something like close to 50 issues, if you count the spin-offs.

I noticed in the *Standard Catalog of Comic Books*, you only have the Caliber *Legendlore* series going up to #4. I can verify that it went to at least #17. What is the best way to give you that info besides right here? Anyway, I enjoyed this series. It was similar to the great fantasy series by Joel Rosenberg, *The Guardians of the Flame*, "must" reading for any and all *Dungeons & Dragons* fans.

One question I have been wanting to ask — not sure I want an answer, but maybe a banking specialist or accountant might be able to provide some kind of answer

I will round off numbers to make it simple: I bought a copy of *Amazing Spider-Man* #1 25 years ago. I paid $175 for it, and it is in 3.5 condition. Say I sold it now and get $1,750, a nice profit. But what if I had put that $175 in a typical savings account and hadn't touched it? Given the ups and downs of interest rates, how much would I have now?

Obviously, you can't factor in the value of how cool it was and still is to have a copy to show people, plus the history of this item. I bought it at Larry Charet's in Chicago and, riding home on my bike looking at it, did a header over the handlebars. Two nice people stopped to help me, as I crawled to my comic book, as I was bleeding from a head wound. They probably thought I had a major concussion because my first thought was to get my comic.

Maggie: *Depends on that "typical savings account." If it paid 2% annually, you'd have had $112 in interest for a total of $287.11. If it paid 5%, you'd have had $417.61 in interest for a total of $592.61. If it paid 7%, that'd be $774.80 for a total of $949.80. 10%? Well, now you're about where your sample breaks even: Interest would be $1,721.07 and the total would be $1,896.07. But there are few ways to get a steady 10% interest over 25 years.*

(No, no, I really don't need examples, folks. My brain is already burning over this exercise.)

Ray: *A few years after I started playing D&D, a gaming friend of mine introduced me to Rosenberg's* ***Guardians of the Flame*** *series, and I quickly read the first five books. Later, I found a hardbound collected edition of those five books. Like you, I recommend them to any fantasy gamer.*

TIME TO SUBSCRIBE

G. Smith

I've been picking up ***CBG*** off and on for about a year now. It's very good, I'm not sure I'm willing to commit to a subscription, but I get closer each month.

Two standouts (to me) from #1615: (1) *Longbox Manifesto* (page 44). I love analytical breakdowns. One comment: Good observation about trade paperbacks versus monthly issues. The comics publishers really have to figure out which way they are going to go. I was all but out of chasing single issues (buying them on a monthly basis) by 1998. Trades brought me back in around 2001 or so. The only single issue I've bought in the past seven years: Brubaker's *Captain America* #1 — because my top three, my Holy Trinity of favorite characters, is Spider-Man, Batman, and Cap. And I slogged through the Cap trades — all the stories having interesting nuggets in them but never hitting a good stride — and picking up Brubaker's first issue was a celebration in and of itself.

But Miller has a point about fanboys buying (maybe) #1 and #2 of a series, then waiting for the trade, and how that can hurt the industry. I wait exclusively for the trades. I love comics, and super-heroes keep me coming back. But restricting myself to trades has actually opened me up to other genres. I love snapping up *Y: The Last Man* and Willingham's *Fables*. I've enjoyed *Transmetropolitan* and *Global Frequency*. I've enjoyed "alternate super-hero" stuff like *Astro City*, *Ex Machina*, and *Invincible*. I'm dipping my toe into *100 Bullets*. I'm hooked on *Hellboy* and *B.P.R.D.* I don't miss chasing monthly titles.

(2) Peter David (page 206). I love his column. I read it first, then dive into the issue. On #1615's column concerning Spider-Man, I agree with his points overall. The comments about "This isn't the way the character was when I was a kid!" really struck home.

I'm much more open-minded now. It took a stint in the Army ('92-'98) and my hiatus from comics to grow up. And it's meant I could come back to super-heroes and take a more detached look at them.

The *Amazing Spider-Man* and *Fantastic Four* digital collections have helped, too.

It's interesting, not only to dive back into your own collection to see if the stories actually read now the way you remember them, but to read some of the classic tales and realize how stories used to be told, to note the changes in storytelling, the changes over the decades in the characters, and even noting the effects of extensive "retconning." Comics super-hero continuity and the *Bible* both have a lot of contradicting stuff in them.

It must be human nature to try to tie the conflicting bits together with rationalizations, with "continuity."

Anyway, great magazine. Hope I commit to a subscription by the end of the year.

(All characters © their respective owners.)

Near the end of 2005, we posed a question at ***www.CBGXtra.com****: Can we compile a list of the Top 20 Moments in Comic Books? Maggie wrote, "I just* ***know****, for example, that people would choose one of my* ***least*** *favorite moments as one of the 20: the death of Gwen Stacy. Would you agree? And what are the others? Let's not limit it to deaths, folks — and feel free to cast your mind way back (ah, that bat flying through the window) as well as major events of the last year."*

Our online readers responded, and here are contributions from the discussion, in the order in which they were received. (Maggie has more remarks in her ***Beautiful Balloons*** *column this issue.) What do you think of the results?*

Trevor

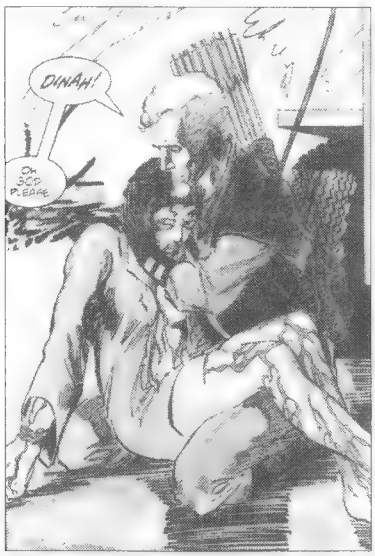
Birth of Phoenix in *X-Men* #101 (Oct 76) and death of Phoenix in *X-Men* #137 (Sep 80) have got to be up there, given how much they've propelled Marvel for the last 20 odd years or so. And that storyline was what really hooked me on comics.

Dave Gordon

Here is my list. Remember that I wasn't around for the Silver Age, so I can't really address too much from that era. I'm also going to forgo the introductions of characters as major moments and just focus on the ones that bring back great memories for me personally. I included issue numbers when and where I could recall them.

1. The bolt of lightning that heralded the return of Batman in *Batman: The Dark Knight* #1, "The Dark Knight Returns" (Mar 86). I still get chills reading that.
2. The look on Kitty's face when she sees Petey alive and well in *Astonishing X-Men* Vol. 3 #4 (Oct 04).
3. The death of Supergirl in *Crisis on Infinite Earths* #7 (Oct 85) was a rough one for me as a kid.
4. Peter Parker's barrage of fat jokes flung at the Kingpin in *Ultimate Spider-Man* (#53, Apr 04) still make me crack up.
5. Ultimate Wolverine does the unthinkable and kills a kid in *Ultimate X-Men* #41 (Mar 04). I'll forever wonder if any of us could be strong enough to do the same.
6. Wolverine and Nightcrawler's conversation in the bar in *Wolverine* Vol. 3 #6 (Dec 03), where Nightcrawler likens Wolverine to a wolf culling the herd.
7. When a demoralized group of Avengers goes up against The Masters of Evil in *Avengers* #55 (Aug 68) after they have pounded poor Jarvis to within an inch of his life.
8. The moment we realize that the last words Bruce Wayne ever said to his father were "I hate you." in *Batman* #430 (Feb 89).
9. Every page of the original *Crow* (89).
10. The final page of *Ex Machina* #1 (Aug 04) was a gut-wrenching one for me and, I'm sure, many other people, as well.
11. Green Arrow facing his worst nightmare in the pages of *Green Arrow: The Longbow Hunters* #2 (Sep 87), as he stares down at a broken and beaten Black Canary and seeks vengeance.
12. The final panels of *Identity Crisis* #1 (Aug 04) speak for themselves.
13. Of all the Ben Grimm-Johnny Storm practical jokes, my favorite is the gigantic orange water balloon that comes hurtling down on an unsuspecting sunbathing

Poor Kingpin! Adding insult to ...



Green Arrow's worst nightmare

Johnny to the delight of good old Bashful Benjy in *Fantastic Four* Vol. 3, #68 (aka #497, Jun 03).

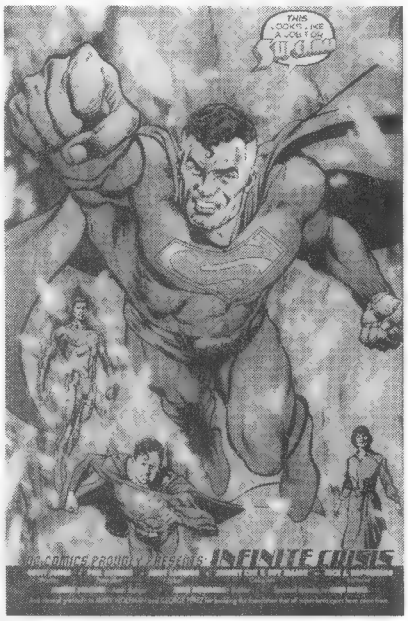
14. The discovery of Tony Stark's habit in *Iron Man* #128 (Nov 79). It shattered all of my illusions about what a hero could be.
15. "The Anatomy Lesson" in *Saga of the Swamp Thing* #21 (Feb 84). It was the first time I considered myself a fan of horror.
16. When Ben Grimm finally realizes there is more to him than the monster he sees in *Fantastic Four* #51 (Jun 66).
17. Despite the fact that it was not his first professional work, the sight of Alex Ross and his amazing brushstrokes in *Marvels* (Jan-Apr 94) still takes my breath away.
18. The moment in *Fantastic Four* #49 (Apr 66) the Silver Surfer realizes he can make a choice and save the planet.

19. The first page of *Maus* [86], simply for redefining what a graphic novel could mean.
20. *X-Men Unlimited* (First Series) #8 (Oct 95). A story titled "First Contact." Just read it.

William Gatevackes

Top 20? Let me see:

20. Maxwell Lord kills The Blue Beetle (*DC Countdown*, 05)
19. Wolverine in the sewers (*X-Men* #132, Apr 80)
18. Death of Green Goblin (*Amazing Spider-Man* #122, Jul 73)
17. The forming of the Avengers (*Avengers* Vol. 1 #1, Sep 63)
16. Wonder Woman kills Maxwell Lord (*Wonder Woman* Vol. 2 #219, Sep 05)
15. Batman's back is broken (*Batman* #497, Jul 93)
14. "Death" of Superman (*Superman* Vol. 2 #75, Jan 93)
13. Green Lantern destroys a dream version of Japan (*All-Star Squadron* #20, Apr 83)
12. The last page of *Infinite Crisis* #1 (Dec 05).



11. Captain America's "You won't find this one as easy to destroy" comment to Mr. Hyde in *Avengers* Vol. 3 #57 (Oct 02). (This is more personal to me, as a long time Avengers fan: For a new writer to reference a classic storyline made me smile.)
10. Death of the Flash (*Crisis on Infinite Earths* #8, Nov 85)
9. Ralph finds Sue's body (*Identity Crisis* #1, Aug 04) **[II]**
8. Bruce Wayne becomes Batman again (*Batman: The Dark Knight* #1, "The Dark Knight Returns," Mar 86) **[II]**
7. The Coming of Galactus (*Fantastic Four* #48, Mar 66)
6. Revealing of Terra as a traitor (*New Teen Titans Annual* #3, 84)
5. Death of Supergirl (*Crisis on Infinite Earths* #7, Oct 85) **[II]**
4. Spider-Man frees himself from under the pile of machinery (*Amazing Spider-Man* #33, Feb 66)
3. *Watchmen* #1 (Sep 86) (If you will accept a whole issue as a "moment")
2. The first death of Jean Grey (*X-Men* #137, Sep 90) **[II]**
1. The death of Gwen Stacy (*Amazing Spider-Man* #121, Jun 73)

Of course, this is only from my reading comics from 1981. The Silver Age stuff I listed was from reprints. And all these entries are ones I thought of off the top of my head. I'm sure that after I hit, "Post Reply," I'll think of five that should be on the list.

John Detrick

I would have to nominate the ending of *Thunderbolts* #1 (Apr 97), by Kurt Busiek and Mark Bagley. To be able to keep a secret like that was amazing. I was floored, and that so rarely happens when I read comics.

Of course, there are lots more, and we would need to include some of the classic moments, but, for something that affected me personally, that one sticks in my head.

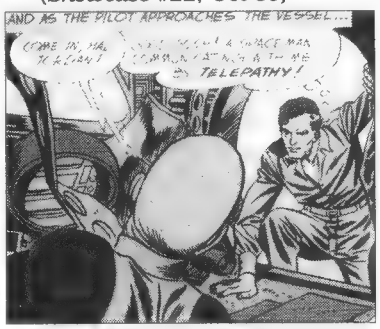
"Zonker"

That's a lot of quite recent moments. Here's a dozen older ones:

1. Krypton explodes (*Action Comics* #1, Jun 38)
2. Thomas and Martha Wayne murdered (*Detective Comics* #27, May 39)
3. Steve Rogers drinks the super-soldier serum (*Captain America Comics* #1, Mar 41)
4. Sub-Mariner and Human Torch battle (*Marvel Mystery Comics* #8, Jun 40)
5. Billy Batson first says, "Shazam!" (*Whiz Comics* #2 [first issue], Feb 40)
6. The sensational character find of 1940: Robin first appears on the cover of *Detective Comics* #38 (Apr 40)
7. First meeting of The Justice Society of America (*All-Star Comics* #3, Win 40)
8. The mysterious Mr. Mind's identity revealed (*Captain Marvel Adventures* #27, Sep 43)

The teaser for the fifth installment of "The Monster Society of Evil" was the identity of Mr. Mind: revealed in* Captain Marvel Adventures *#27.

9. Barry Allen's lab gets struck by lightning (*Showcase* #4, Oct 56)
10. Abin Sur's spaceship crash lands (*Showcase* #22, Oct 59)



11. Reed, Sue, Ben, and Johnny blast off into outer space (*Fantastic Four* #1, Nov 61)
12. Peter Parker bitten by radioactive spider (*Amazing Fantasy* #15, Aug 62)

Dana Gabbard

Here are key moments from the works of Carl Barks:

1. The octopus explodes from the shipwreck ("Ghost of the Grotto," *Four Color Comics* #159, Donald Duck, Aug 47)
2. Donald stands resplendent in armor after forcing the lions back in the cage (the suppressed-desire 10-pager, *Walt Disney's Comics and Stories* #198, Mar 57)
3. Scrooge takes on a whole bar of ruffians ("Back to the Klondike," *Four Color Comics* #456, Uncle Scrooge, Mar 53)
4. The money dam bursts ("Only a Poor Old Man," *Four Color Comics* #386, Uncle Scrooge, Mar 52)
5. Scrooge & Donald have a steam shovel fight ("Letter to Santa," *Walt Disney's Christmas Parade* #1, Nov 49)
6. Scrooge wins the statue contest (*Walt Disney's Comics and Stories* #138, Mar 52)
7. Donald and the kids soulfully reflect on their visit to Plain Awful ("Lost in the Andes," *Four Color Comics* #223, Donald Duck, Apr 49)
8. Donald in armor attacks the nephews' snow fort, declaring "Nothing can save you from me! I am invincible! I am doom itself!" (*Walt Disney's Comics and Stories* #41, Feb 44)
9. The nephews discover Scrooge threw the gold finding contest to Goldie ("Back to the Klondike," *Four Color Comics* #456, Uncle Scrooge, Mar 53)
10. Gyro hatches a doorknob ("Krankenstein Gyro," *Uncle Scrooge* #26, Jun 59)

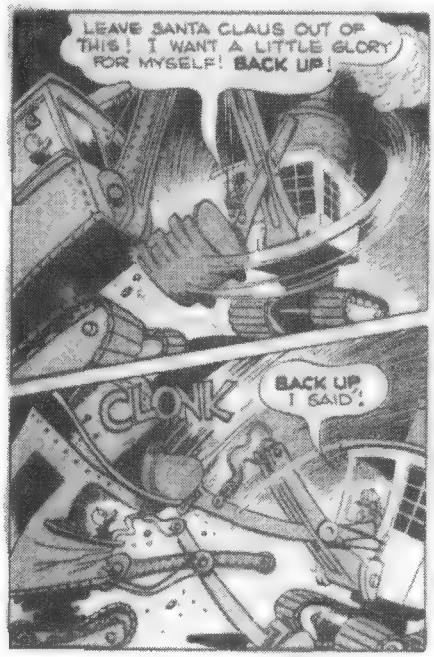
Christopher Murphy

How about including moments off the page?

1) 100 pages Batman, JLA, Superman ... Yay, DC.
2) Gigantic, oversized, tabloid-size comics!
3) *Superman, Batman, and Shazam from the '30s ('40s) to the '70s* hardcovers (kept me up with a flashlight under the blankets for my childhood and probably leading to the beginning stages of my insomnia problems)
4) *Son of Origins* by Stan Lee!
5) Mego super-heroes!
6) My first issue of ***CBG*** (in the '80s; I was a late-comer)
7) Marvel stickers (If I remember correctly, every pack came with a stick of gum. I was torn between spending my allowance on a pack of them or Wacky Packages) This was when "It's Clobbering time!" became my favorite quote of the time.
8) A premium Aquaman mini-comic from Wonder Bread. *Fortified!*
9) John Williams' score to *Superman!*
10) Saturday and Sunday morning cartoons (and the old Blondie movie serials they played that afternoon in my area)!

And between the pages I would have to include:

1) Death of Iris Allen in *Flash* #275 (Jul 79).
2) When Lex Luthor blames Superboy for the loss of his hair (*Adventure Comics* #271, Apr 60). Lex losing his hair just seemed so surreal at the time to start a life of villainy on a bad hair day.
3) The calling card of The Joker's first appearance in *Batman* #1 (Spr 40).
4) The disbanding of The Justice League by Aquaman (and, in my opinion, the true JLA ... from the original seven up to Firestorm). *Justice League of America Annual* #2 (84)
5) The Wolfman-Pérez Teen Titans



Steve Trevor's plane didn't actually crash on Paradise Island when Wonder Woman first encountered him.

first team-up in *DC Comics Presents* #26 (Oct 80).

6) Swamp Thing time-travels, starting in *Swamp Thing* Vol. 2 #82 (Jan 89).

7) Freddy Freeman first gains his power from Captain Marvel to battle Captain Nazi: a truly nasty villain (*Whiz Comics* #25, Dec 41).

8) The pairing up of Princess Projecta and Karate Kid in *Adventure Comics* #362 (Nov 67).

9) The crash of Steve Trevor on Paradise Island: the spark that sent Diana to become Wonder Woman. (I think his revamp was the worse part of the post-*Crisis* Wonder Woman. Steve was her anchor, and it would have been nice to see their relationship revamped also. With him in her life, would she have killed Max? Would he have supported her when she *did* kill Max? Would *he* have killed Max? He is a soldier and a warrior also, just like WW.) *Sensation Comics* #1 (Jan 42).

10) That pesky bat that crashed in the manor window (*Detective Comics* #27, May 39). **[II]**

11) Krypton exploding (*Action Comics* #1, Jun 38). **[II]**

12) The death of the Kents (*Superman* #1, Sum 39). **[II]**

13) The swearing in of Dick Grayson by candle flame in *Detective Comics* #38 (Apr 40).

14) The game of acid catch that Harvey Dent fumbled in *Detective Comics* #66 (Aug 42).

15) *Plop!* (#1, Oct 73)

16) Green *Arrow* clobbering Sinestro at the most crucial moment in an issue of *Green Lantern*. He was handcuffed at the time. Sorry I can't remember the issue. [?]

17) When any of the Flash rogues battled Batman. I loved it when the heroes traded bad guys (without teaming up) — for example, *Detective Comics* #555 (Oct 85).

18) The Million Dollar Debut of Batgirl! in *Detective Comics* #359 (Jan 67).

19) Captain America joining the Avengers (*The Avengers* #4, Mar 64).

20) *Squadron Supreme* mini-series! Any issue! (#1, Sep 85)

Matt Levin

In no special order —

The Surfer (and Galactus) is introduced (*Fantastic Four* #48, Mar 66). **[II]**

Howard the Duck walks into the swamp of Man-Thing (*Fear* #19, Dec 73).

Ronin is published (#1, Jul 83).

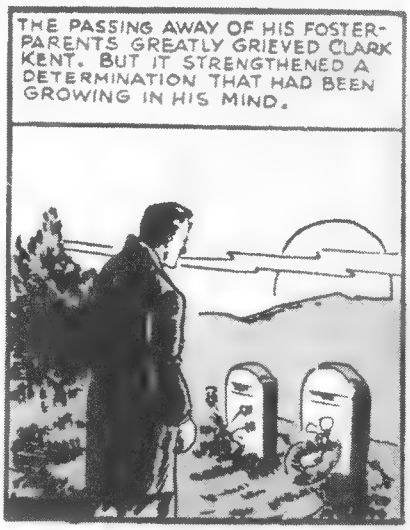
Teenage Mutant Ninja Turtles first published (#1, 84).

Jaka first appears in *Cerebus the Aardvark* (#6, Oct 78).

Dave Sim completes *Cerebus the Aardvark* #300 (Mar 04).

Jeff Smith introduces *Bone* (#1, Jul 91).

Gulacy (#18, Jun 74), and then Zeck (#55, Aug 77), draws Moench's *Master of Kung Fu*.



It was in* Superman *#1 that the deaths of Ma and Pa Kent were established.

Jaka first caught Cerebus' eye in* Cerebus *#6.

Fone Bone met Ted and The Rat Creatures in* Bone *#1.

Starlin takes charge of *Captain Marvel* (Vol. 1, #25, Mar 73) and *Warlock* (Vol. 1, #9, Oct 75).

Doctor Strange meets Brunner and then Rogers (Doctor Strange, Vol. 2 #1, Jun 74).

Dark Horse Presents 5th Annual Special's printing of "Sin City" (Apr 91).

Lone Wolf and Cub first appears from First Comics (#1, May 87).

Lone Wolf and Cub appears in full from Dark Horse (Aug 00).

(sigh) Wolverine appears in *Incredible Hulk* #181 (Nov 74).

(sigh) The New X-Men in *Giant-Size X-Men* #1 (Sum 75).

Top Shelf, Oni Press, and the host of "small press" publishers begin to bring excellent "non-traditional" comics to the fore, with Top Shelf's titular anthology starting in 1995.

Zap Comix #0, *Fabulous Furry Freak Brothers* #1, Dan O'Neil's comics & stories appear (*Zap* #0, Oct 67).

Don Rosa creates the definitive biography of Uncle Scrooge, starting in *Uncle Scrooge* #285 (Apr 94).

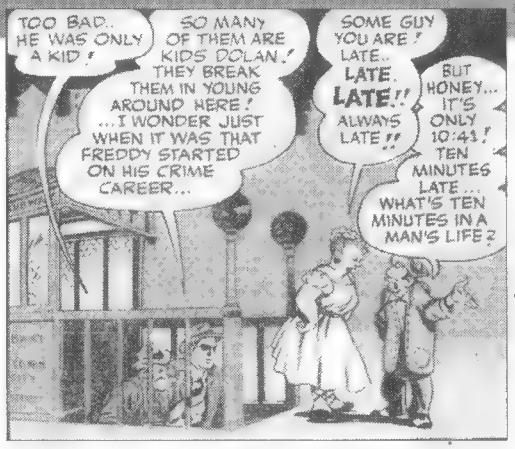
and so on!

Paul Zuckerman

Everyone's top 20 reflects his or her own personal reading tastes and favorite eras. I have mixed feelings about including major events — like the deaths of Supergirl and the Flash — which I disliked. That said, here is my stab:

1. Just imagine — the world's greatest super heroes! For *me*, this was *The Brave and the Bold* #30 (Jul 60) — though *B&B* #28 (Mar 60) really is the issue.
2. Supergirl's existence revealed to the world in *Action Comics* #285 (Feb 62).
3. Brainiac revealed as a computer in *Superman* #167 (Feb 64).
4. The first meeting of the two Flashes (*Flash* #123, Sep 61).
5. The first meeting of the JLA and JSA (*Justice League of America* #21, Aug 63).
6. Spider-Man breaking free of the machinery after the destruction of the Master Planner's (Dr. Octopus) base (*Amazing Spider-Man* #33, Feb 66). **[II]**
7. The return of Captain America in *The Avengers* (#4, Mar 64). **[II]**
8. The death of Lightning Lad — the first time — in *Adventure* #304 (Jan 63).
9. The moment that Hal Jordan finally reveals his Green Lantern identity to Carol Ferris in *Green Lantern* #83 — yeah, most people would pick the moment of truth from *Green Lantern* #76 as the highlight of the O'Neil-Adams run, but *this* was the moment that the masks finally came off those two characters, who had spent years hiding from each other.
10. The return of The Joker by O'Neil and Adams in *Batman* #251.
11. "This Man This Monster" — The Thing confronts himself in *Fantastic Four* #51 (Jun 66). **[II]**
12. The death of Captain Marvel by Starlin — the true capstone to a great series — in *Marvel Graphic Novel* #1 (82).
13. Captain America meeting the red-baiting Captain America of the '50s in *Captain America Annual* #6 (82).
14. Scrooge McDuck and the square eggs — heck, any of the classic Barks stories ("Lost in the Andes," *Four Color Comics* #223, Donald Duck, Apr 49) **[II]**

How did Spider-Man get out of this fix in* Amazing Spider-Man *#33? It was memorable.



What, indeed? This is the final panel of the classic* Spirit *story.

15. "Ten Minutes" in the life of a petty crook — *The Spirit* at its most moving (Sept. 11, 1949).
16. *A Contract with God* by Eisner in 1978, as he proves, yet again, how great he was.
17. "What's the Color of Your Blood?" — Kanigher and Kubert at their peak (*Our Army at War* #160, Nov 65).
18. "Die Small — Die Big" — Kanigher tackles The Batman in a truly moving story (*Detective Comics* #385, Mar 69).
19. The return of the original Superman — but let's see what happens — in *Infinite Crisis* #1. **[II]**
20. The Death of Superman — no, not the multi-part epic of the '90s, but the imaginary story of the '60s in *Superman* #156 (Oct 62). OK — let's keep to stories in continuity (though that was a true classic): how about the Death of Menthor in *T.H.U.N.D.E.R. Agents* #7 (Aug 66)? One classic Archie tale? Some more Barks. The return of Hal Jordan — the ring reclaimed — in *Green Lantern: Rebirth* #1-6 (Dec 04-Jun 05)!

Then there is ... heck, there are so many!

Dave Blanchard

I can only think of two:

Herbie defeats Satan in *Forbidden Worlds* #116 (Nov 63).

Bob Hope meets Jerry Lewis in *Adventures of Jerry Lewis* #89 (Jul 65).

"Kimota94"

In the order that they've occurred to me:

1) Supergirl's death unfolds in *Crisis on Infinite Earths* #7 (Oct 85). (I weep openly.) **[III]**

2) The late 1975-early 1976 ad for the first Superman/Spider-Man treasury edition premieres. (My heart stops; I'm clinically dead for several seconds!)

3) Adrian Veidt utters his famous, "I did it thirty-five minutes ago," and I realize that comics are about to change forever. (*Watchmen* #11, Aug 87)

4) In *JLA* #3 (Mar 97), Superman lies beaten by the White Martians but informs them that Batman is "the most dangerous man on the planet," and Grant Morrison single-handedly justifies Batman's place in The JLA.

5) *Green Lantern* #76 (Apr 70) blows everyone's mind.

6) Speedy's revealed as a junkie in *Green Lantern* #85 (Sep 71) and blows my mind.

7) Bullseye says "... And for my next trick," and then ends Elektra's stunningly short original run (*Daredevil* #181, Apr 82).

8) *Giant-Size X-Men* #1 (Sum 75) appears at the newsstand, and I barely recognize them but buy the comic anyway (thank goodness). **[II]**

9) Spider-Man, The Thing, The Avengers, Captain Marvel, and Warlock take on Thanos in 1977 under the guiding hands of Jim Starlin in the two greatest Marvel annuals of all time: *Avengers Annual* #7 and *Marvel Two-in-One Annual* #2!

10) Superman dies (*Superman* Vol. 2 #75, Jan 93), and suddenly the rest of the world cares about stuff happening in comics (for a while). **[II]**

11) Gwen Stacy is killed by The Green Goblin (*Amazing Spider-Man* #121, Jun 73). (I weep openly.) **[II]**

12) Superman from Earth-2 appears at the end of *Infinite Crisis* #1 (Dec 05). **[II]**

13) The two Flashes appear on the cover of *Flash* #123 (Sep 61). **[II]**

14) Galactus and Silver Surfer debut in *Fantastic Four* #48 (Mar 66) **[III]**

15) *Batman: The Dark Knight* #1, "The Dark Knight Returns" (Mar 86) comes out, and I try to figure out if it's even a comic (format looks weird, art looks strange, Bruce Wayne looks old) but buy it anyway (thank goodness). **[III]**

16) Avengers-Defenders War breaks out in *Avengers* #115-118 (Sep-Dec 73) and *Defenders* #8-11 (Sep-Dec 73), and I think, "Yes! This is what comics should be like!" not realizing that I'm watching the birth of the crossover.

17) "The Anatomy Lesson" in *Saga of the Swamp Thing* #21 (Feb 84) arrives just as I'm thinking about giving up comics (in university, not much spending

money to go around), and I have to rethink that stance, thanks to Alan Moore. **[II]**

18) *Avengers* #93 (Nov 71) gives us Ant Man's fantastic voyage through the android body of the Vision, and Neal Adams and Roy Thomas take comics to another level.

19) Rorschach explains that he's not trapped in jail with the criminals; they're locked in there with *him*. (*Watchmen* #6, Feb 87)

20) Thor and Silver Surfer square off on the cover of *Silver Surfer* #4 (Feb 69), and I realize there'll never a greater cover shot!

I'm sure I missed tons of good ones.

Jack Abramowitz

Ah, yes — the death of Gwen Stacy (*Amazing Spider-Man* #121, Jun 73) — never to return! (Except, you know, as a clone, in *The Age of Apocalypse*, *The House of M*, etc ...) **[III]**

Among other great moments, I would have to add:

The death of Jason Todd — never to return! (*Batman* #428, Jan 89)

The death of Ma and Pa Kent — never to return! (*Superman* #1, Sum 39) **[II]**

The death of Colossus — never to return! (*The Uncanny X-Men* #390, Feb 01)

The death of Hawkeye — never to return! (*Avengers* #502, Nov 04)

The death of Thor — never to return! (*Thor* Vol. 2 #85, Dec 04)

The death of Superman — never to return! (*Superman* Vol. 2 #75, Jan 93) **[III]**

The death of The Red Tornado — never to return! (*Crisis on Infinite Earths* #8, Nov 85)

The death of Bucky — never to return! (*Avengers* #4, Mar 64)

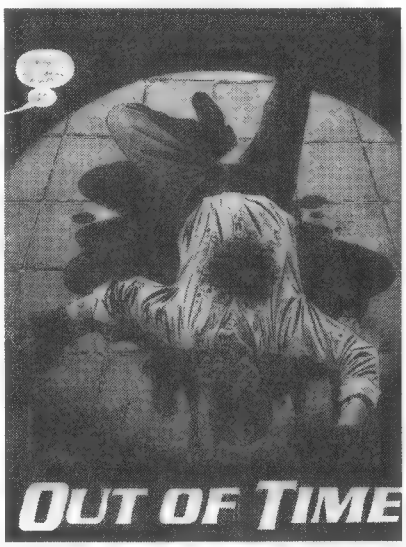
etc., etc., etc.

"Shiverinthedark"

This is my first time posting here after lurking for a while...

My introduction to comics was reading my dad's old *Spider-Man*s, even though he told me to never mess with them. For that reason, my list of "moments" is pretty Spidey-centric. These moments aren't necessarily the greatest of all time, either. They are just moments that stuck with me or made me stop and say, "Wow."

1. Thunderbolts' revelation in *Thunderbolts* #1 (Apr 97).
2. The Emma Frost concluding moment in *Astonishing X-Men* #12 (Oct 05).
3. Spider-Man freeing himself from the machinery in *Amazing Spider-Man* #33 (Feb 66). **[III]**
4. Captain America kills Baron Blood in *Captain America* #254 (Feb 81).
5. The Joker shoots Barbara Gordon in *Batman: The Killing Joke* (88).
6. Colossus sacrifices himself for the Legacy virus cure in *Uncanny X-Men* #390 (Feb 01).
7. Wolverine loses his adamantium in *X-Men* Vol. 2 #25 (Oct 93).
8. *Teenage Mutant Ninja Turtles* #1 (84). (The whole issue was a revelation to a kid who'd been raised on the Saturday morning cartoon). **[II]**
9. Captain America kills terrorist in *Captain America* Vol. 4 #1 (Jun 02).
10. Red Skull assassinated in last panel of *Captain America* Vol. 5 #1 (Jan 05).



11. Ozymandias' "I did it thirty-five minutes ago" speech in *Watchmen* #11 (Aug 87).
12. Death of Superman (*Superman* Vol. 2 #75, Jan 93). **[IV]**
13. Spider-Man's WTC issue — *Amazing Spider-Man* #477 (Dec 01).
14. Revelation that The Goon killed Labrazio in *Goon* #1 (03, Dark Horse).
15. Spider-Man vs. Juggernaut in *Amazing Spider-Man* #229-230 (Jun-Jul 82).
16. *Superman vs. The Amazing Spider-Man* (76).

17. Superman "kills" The Elite in *Action Comics* #775 (Mar 01).
18. Spider-Man-Black Cat kiss in *Amazing Spider-Man* #195 (Aug 79).
19. Kraven committing suicide in *Amazing Spider-Man* #295 (Dec 87).
20. The end of the ill-conceived "Clone Saga" in *Spider-Man* #75 (Dec 96).

Allen Smith

Top moments in comics? A tough question to answer. Here's a few of what I consider to be top moments in comics:

Scene from the Question story in *Blue Beetle*, where The Question lets some criminals die rather than rescue them (this from the Ditko-Charlton *Blue Beetle* Vol. 3 #4 (Dec 67).

Death of Gwen Stacy (*Amazing Spider-Man* #121, Jun 73) **[IV]**

Death of Captain Stacy, one of the few characters who showed sympathy for Peter Parker/Spider-Man (*Amazing Spider-Man* #90, Nov 70).

Thor's new lady, Sif, replacing Jane Foster. Sif first appeared in *Journey into Mystery* #102 (Mar 64).

Origin of Galactus in *Thor* #169 (Oct 69).

And too many more; this calls for rummaging through the memory banks.

Earl Green

Top 20, huh? Oh, boy, fun question. Tough to remember issue numbers, but you can look 'em up easier then I can.

20. The death of Superman by Doomsday in *Superman* Vol. 2 #75 **[V]** and the later "imprisonment" of Doomsday at the end of time. *Superman/Doomsday: Hunter/Prey.* [94]
19. George Reeves being killed by kryptonite and Lois using her heel to close the lead pipe in the 32nd Adventures of Superman episode: "The Defeat of Superman" (1953).
18. The death of Ferro Lad and The Sun-Eater (*Adventure Comics* #353, Feb 67). Oh, boy, nightmares.
17. The last issue in the *Green Lantern* relevant series, #89 (May 72), where the story featured a Christ-like figure being crucified against an aircraft jet engine.
16. Green Arrow's shock ("My ... *God*!") when he is hit in the shoulder by a crossbow arrow, in "What Can One Man *Do*?" in *Green Lantern* #87 (Dec 72). Excellent Neal Adams art.
15. "Kryptonite Nevermore!" Superman is immune to all kryptonite on Earth (*Superman* #233 (Jan 71). "It frees me to do unlimited good." I bought this comic book at the first comic-book store I ever saw, in Hollywood, Calif., when I was in LA visiting family. I later bought three more copies.
14. Lightning Lad loses his arm to the Super Moby Dick of space in *Adventure Comics* #332 (May 65).
13. The death of Gwen Stacy (*Amazing Spider-Man* #121, Jun 73). A nod to everyone else who seems to think it was important. I never read it, don't even have the issue. Everyone else thinks it belongs on the list; that's good enough for me; here it is on mine. **[V]**
12. "The Musical Murder of Superman" in *Superman's Girl Friend Lois Lane* #65 (May 66). Luthor and Lois marry and then kill Supes.
11. "Superboy's Darkest Secret" (*Superboy* #158, Jul 69). Jor-El and Lara found alive in spacecraft changed into green k. If he had just waited about 20 years, until all green k was transmuted into iron, all he would have had to do was find a cure for the radiation they were exposed to.
10. "The War against Superboy" in *Superboy* #82 (Jul 60). I have it someplace reprinted in an 80

Page Giant, that I think is in better condition than a CGC 0.5.

09. Bizarro Lois meets Bizarro Superman. Bizarro Superman creates Bizarro World in *Action Comics* #244-245, Sep-Oct 58).

08. "The Amazing Story of Superman-Red and Superman-Blue" (*Superman* #162, Jul 63).

07. The Death of Lex Luthor; Luthor's planet Lexor is turned against Superman in *Action Comics* #318 (Nov 64).

Lex was a hero in Lexor.

06. "The Anatomy Lesson" from *Saga of the Swamp Thing* #21 (Feb 84). My copy is signed by John Totleben at the opening of Abby's store, "Abstracts Comics Gallery." **[III]**

05. *Batman: The Dark Knight* #1, "The Dark Knight Returns" (Mar 86) comes out. I have four copies of each issue. **[IV]**

04. Kandor is enlarged on a world in another dimension in *Superman* #338 (Aug 79). I have four copies of it!

03. The Death of Supergirl in *Crisis on Infinite Earths* #7 (Oct 85), My heart breaks. **[IV]**

2.5 *Batman: Son of the Demon* in 1987. 'Nuff said.

02. The (Virus X) death of Superman. It ran in *Action Comics* #362-366 (May-Sep 68), then the backup feature ran about four issues, yadda, yadda. This series then led to a later story, "Superman's Greatest Blunder." All the world's problems have been solved for him, but Superman's distrust of the aliens leads him to destroy them. (They were robots.) This then led into the exciting "The Unemployed Superman."

01. Lois Lane, the Superwoman of Krypton! In this issue of *Superman* (#159, Feb 63; take it easy; it was only an Imaginary story), Earth was destroyed instead of Krypton, and I had nightmares for a week.

0.6 "100 Years — Lost, Strayed, or Stolen!" You know what it is; I don't need to explain it — in *Action Comics* #370 (Dec 68).

0.5 The beginnings of the Ra's al Ghul storyline in Batman, and the League of Assassins (*Batman* #232, Jun 71). Sorry, couldn't stop at 1. This warrants it, anyway.

"Khumbu"

Many people are brand-new-book-heavy while missing out on the classic books.

1) *Hulk* #181 (Nov 74) first Wolverine (most popular dark hero). **[II]**

2) *Fantastic Four* #48 (Mar 66) first Surfer and Galactus. **[IV]**

3) *Fantastic Four* #5 (Jul 62) first Doctor Doom (best villain).

4) *Amazing Fantasy* #15 (Aug 62) first appearance of Spider-Man. **[II]**

The New Teen Titans gathered in their first issue.

5) *Green Lantern* #85 (Sep 71) Speedy on drugs issue (Great Neal Adams art. Significant in that it didn't carry the Code and was dealing with topical issues.) **[II]**
6) *Avengers* #4 (Mar 64) Silver Age Captain America (Bringing back an icon from the past is nothing new, but it was just the right touch at the right time by the right person). **[IV]**
7) *Amazing Spider-Man* #121 (Jun 73) (Death of Gwen Stacy — everyone finds this book significant). **[VI]**
8) *Silver Surfer* #4 (Feb 69) (awesome cover). **[II]**
9) *Batman: The Dark Knight* #1, "The Dark Knight Returns" (Mar 86). (Frank Miller is the best.) **[V]**
10) *Giant-Size X-Men* #1 (Sum 75). **[III]**
11) *X-Men* #101 (Oct 76) Birth of the Phoenix (interesting and exciting at the time, now a little overdone). **[III]**
12) *Conan* #1 (Oct 70) 1970s version (Robert E. Howard's character comes alive here! Lasts over 200+ great issues.)
13) *Teenage Mutant Ninja Turtles* #1 (84). (Signifies the true birth and freedom of the indies). **[III]**
14) *New Teen Titans* #1 (Nov 80).
15) *Watchmen* #1 (Sep 86) (signaled the birth of a new kind of comic). **[II]**
16) *Wolverine* mini-series #1-4 (Sep-Dec 82). (Frank Miller, I just love him — check below).

Frank Miller's* Sin City: A Dame to Kill For *packed a wallop.

17) *Sin City: A Dame to Kill For* #1-6 (Nov 93-May 94) Marv at his best (Frank Miller again).
18) *Ultimate Spider-Man* #1 (Oct 00) (The introduction of the Ultimate universe. I don't know how anyone missed this. This has been very important, to me at least, in the last couple of years!)
19) The whole story arc when we find out that Tony Stark has a problem with alcohol, starting in *Iron Man* #128 (Nov 79). Amazing. Floored me. **[II]**
20) *Hellblazer* #1 (Jan 88) (An amazing storyline that just continues for DC/Vertigo. Keep it up, guys, it's awesome!)

I am sure I missed tons, great Golden Age classics as well as some brand new books, but these will do for now.

In reply to a posting by Paul Zuckerman, "The Green Lantern-Green Arrow drug issues (*Green Lantern* 2nd series #85-86, Sep-Nov 71) were both great and significant (although it did do a 180 degree on Speedy, a clean-cut character until then), but they *were* Code-approved. It was *Amazing Spider-Man* #96-98 (May-Jul 71) that challenged the Code's drug restrictions and which went Code-less. As a result, and so that DC could publish the Speedy story under the Code's aegis, the Code was amended,"

"Khumbu" replied, "That is probably true, I should have checked the books before my post, but I am too lazy. Still I *personally* consider them a milestone; while the *Amazing Spider-Man* issues defied the Comic Code, which was amazing in and of itself, the storyline was not as significant as *Green Lantern*."

Shawn Williams

The top DC-Marvel crossover moment that still produces at least a guffaw from me to this day is the Amalgamation issue *Lobo the Duck* #1 (Jun 97).

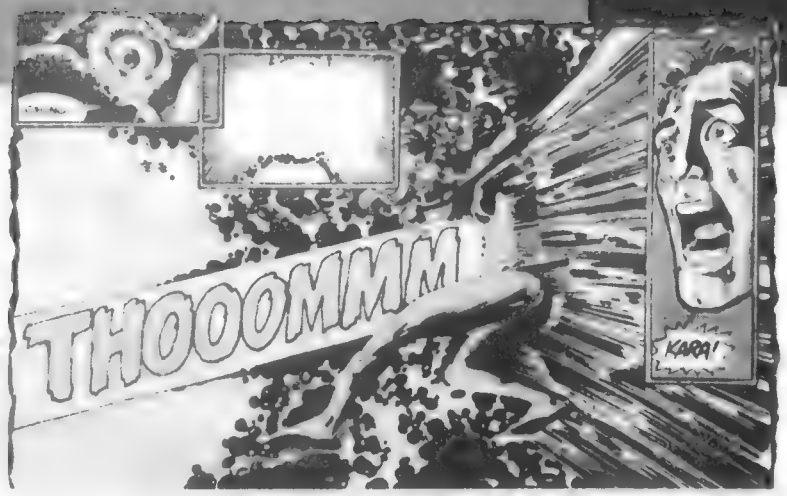
Gary Dunaier

My cross-company crossover vote goes for *Superman vs. Spider-Man*. Although technically not the first DC-Marvel joint venture, it was the first one featuring the companies' major characters, it was new; it had never been done before; this was completely uncharted territory we were all seeing for the very first time. **[II]**

WAIT! DON'T YOU RECOGNIZE IT?! IT'S THE FAMOUS RED, WHITE AND BLUE GARB OF-- CAPTAIN AMERICA!

A BEING WHOM WE SHALL CALL THE SILVER SURFER, FOR WANT OF A BETTER NAME!
THE SILVER SURFER, ZOOMING ALONG THE STARWAYS LIKE A LIVING COMET-- WITH THE FREEDOM AND WILD ABANDON OF THE WIND ITSELF!

MY JOURNEY IS ENDED! THIS PLANET SHALL SUSTAIN ME UNTIL IT HAS BEEN DRAINED OF ALL ELEMENTAL LIFE!
SO SPEAKS GALACTUS!
NEXT ISSUE! PREPARE FOR WONDERMENT WITHOUT END--MARVELS WITHOUT MEASURE--SCENES OF MIND-STAGGERING FANTASY, SUPER-GALACTIC GRANDEUR, SOUL-SEARING SPECTACLE! FOR THE GREATEST, GRANDEST ADVENTURE THRILL OF ALL, YOU DARE NOT MISS IT! SO SPEAK STAN AND JACK! 'NUFF SAID.



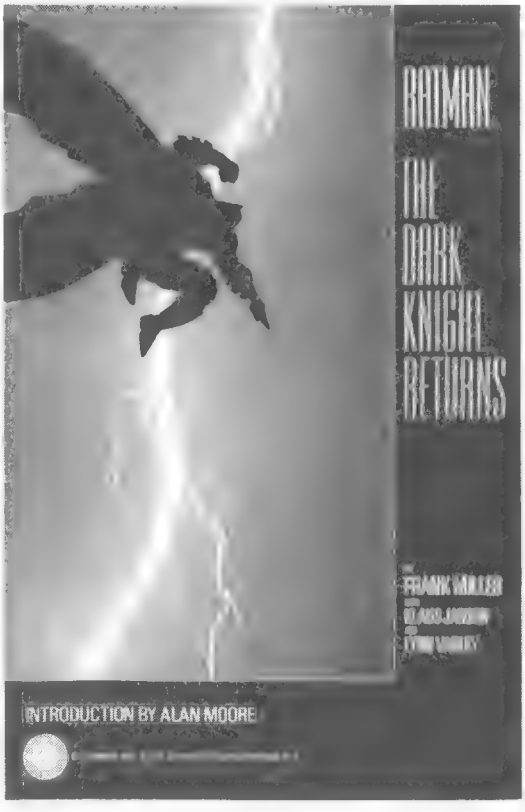
For the time being, readers have picked the following as the most memorable moments in comics:

Third Place: **Crisis on Infinite Earths #7, Fantastic Four #48, and Avengers #4**

Second Place: **Batman: The Dark Knight #1 and Superman *Vol. 2* #75**

First Place: **Amazing Spider-Man #121**

How about you? Can you second-guess our online voters? Let us know at **ohso@krause.com** *or via the website* **www.CBGXtra.com!**



A previously unpublished proposal

Peter's Hulk movie

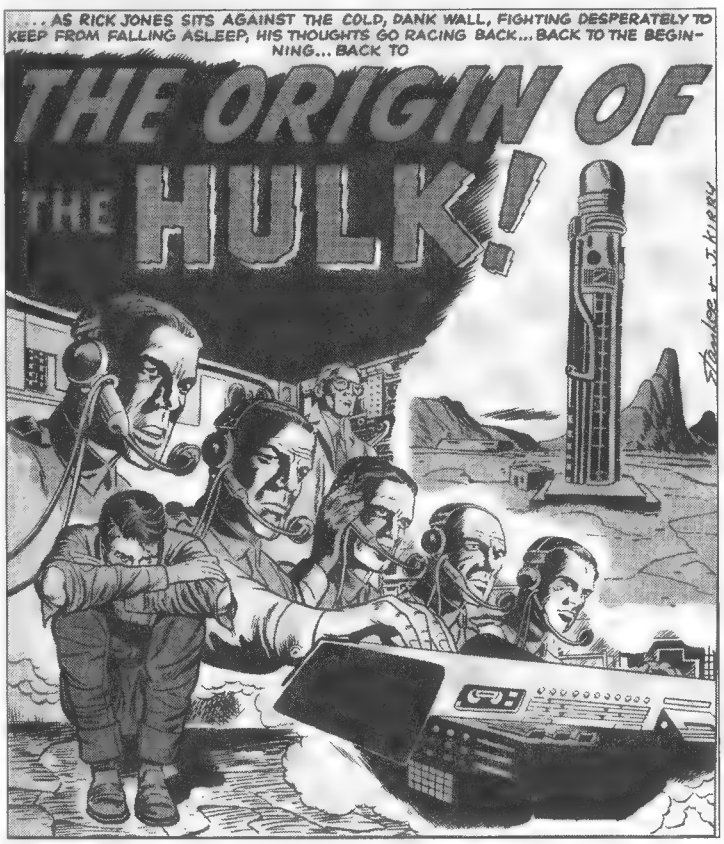
by **PETER DAVID**

I thought you guys might be interested to see what I came up with, back in the day.

And now for something completely different …

The fine folks at ***CBG*** informed me that The Hulk would be on this issue's cover, and I thought about writing an essay regarding my years of involvement with Greenskin. Here's the problem: I've discussed it endlessly over the years, including in this column and recently in an intro for the *Peter David: Visionary* edition (to be followed next year by the *Peter David: Prophet* and *Peter David: Messiah* editions). So, instead, I thought I'd provide you with something that has some historical interest.

Years ago, before the Ang Lee film saw the light of day, I was asked to pitch my vision of a Hulk movie. Keep in mind that CGI didn't exist as such back then, so my action sequences were, of necessity, modest. I met with the production people, gave my best pitch, and was summarily rejected. But I thought you guys might be interested to see what I came up with, back in the day:



1. Open with a black screen, over which we run the credits. And, as we run them, we hear a slow, steady, double-hammered pounding — soft and steady, at first, but becoming progressively louder and progressively faster. We think that it's a heartbeat. And then the blackness, as we **pull back**, is revealed to be the pupil of an eye — an eye in the head of Rick Jones. He is seated on a floor, his back against a large, steel vault door. His eyes are wide open, and we see that he is clearly petrified. And we realize that the thudding is not a heart (although it might have been Rick's own heart pounding) but, in fact, two massive fists pounding rhythmically on the door.

Finally, Rick can't take it anymore. *"Stop iiitttttt!"* screams Rick, slamming his hands over his ears. *"Stoppppp ittttttt!"*

And the slamming stops. Rick can't believe it. He approaches slowly, cautiously. Then he whispers, "Bruce?"

And then there is a massive thud, sending Rick jumping back with a startled yell. Then, he gapes in astonishment and slowly moves toward the door, **to reveal** an outward indentation has been made. The lines suggest the fingers of an immense fist.

Moments later, Rick is seated in front of a video camera, recording the time and date, explaining that Bruce had told him to make a video record of everything that happened, as it happened. Rick looks back at the indentation and then says, "Just in case this tape is found and none of us lives long enough to fill in the gaps — here's everything from the start …"

That should enable us to hit the ground running. We will also cut back to Rick every now and then, to keep both him and The Hulk as a constant presence in the film, even when doing character development on the others.

2. We meet Dr. Robert Bruce Banner, giving a presentation at a scientific symposium on his

newest creation: the Gamma Bomb. The modern approach to war is to try to destroy installations from the air and harm as few people as possible. What Banner has done with the Gamma Bomb is invert the Neutron Bomb: In essence, the Gamma Bomb destroys high-density inanimate objects (brick, metal) and does not harm human beings — at least in theory. It still needs to be tested and built. He mentions that there were reports that, when Russia was still the USSR, it had also been experimenting with gamma radiation and its possibilities as a weapon — but, supposedly, the experiments went awry and were finally shut down. Banner, however, believes he's ironed out the problems.

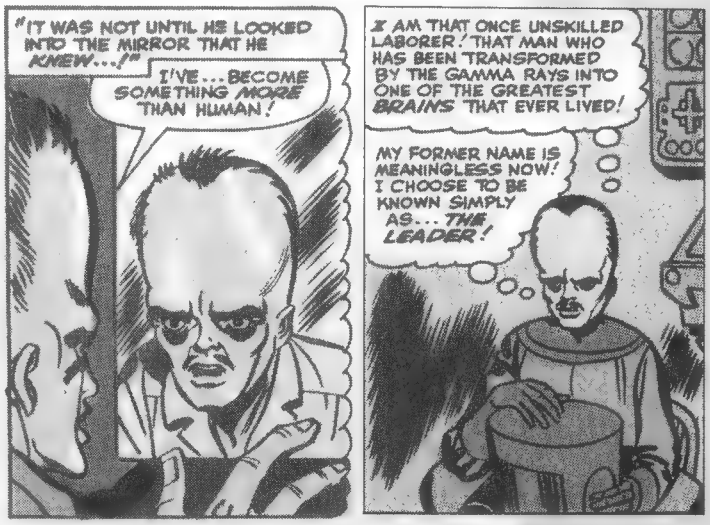
After Banner's presentation, he is approached by Major Glenn Talbot and Betty Ross. They have dinner together, and Talbot informs Banner that the Army would be very interested in supporting Banner's work. Banner has resisted overtures from the Army before, because the Army epitomizes violence, which he himself abhors. Betty is key, though, in convincing Banner to go along. She's spent her whole life as an Army brat but now has just graduated from Bryn Mawr — and she convinces Banner that this is precisely the sort of thing that can turn the Army into what it *should* be: a force to help people, rather than hurt them. Banner agrees to it.

3. Banner meets with his psychiatrist, Dr. Leonard Samson — an old friend he's been seeing on a consulting basis because of disturbing dreams he's been having ever since his father passed away, months ago: dreams of violence and anger, from a period in his childhood which he has largely blanked out but that involves the auto accident that killed his mother — a woman he remembers only dimly, which is odd, considering he was 10 when she died. He informs Leonard that he's happy about this development — and also, he admits, he's rather taken with Betty. Leonard tells Bruce he hopes that this will be the start of Bruce actually showing sparks of emotion — the start of his letting down his hair, as it were, since he's usually wrapped so tight. Bruce says he's always been that way: He didn't even cry when his mother died.

4. A private moment with Talbot and Betty. He compliments her on the clever ploys she used to get Banner on board — and is distressed to learn that she meant everything she said. He and Betty have known each other since they were kids, and this is a turn-around in her attitudes. She'd been as much of a hawk as he. It's disturbing to him and it'll sure be disturbing to her dad.

5. We meet Thunderbolt Ross: an old-line blood-and-guts military type, whose idea of warfare is that you get in there and slug it out with the enemy face-to-face. That's the way real men fight. He also, however, obeys orders, and Washington wants to see this happen, which means he wants to see this happen.

6. Work on the bomb begins at a secret location in Nevada. Betty shows Bruce around, including one of her favorite secret hideaways when she was a kid — a nuclear bomb shelter hidden underground in the middle of the desert.



In a secret location, a man named Emil Blonsky has a meeting with the notorious spy-master known only as The Leader.

7. In a secret location, a man named Emil Blonsky has a meeting with the notorious spy-master known only as The Leader. Cloaked in shadow, The Leader wishes to know Blonsky's business. Blonsky (who had been present at the meeting) represents a consortium of individuals who are concerned about this newly announced Gamma Bomb. They are interested in making sure that it does not come to fruition. He wants Banner disposed of. The Leader replies that that is not a good idea — that others might continue his work. No, far preferable to make sure that the tests are sabotaged, instead. And he has just the man for the job.

8. Work on the bomb continues. Betty and Bruce are getting rather friendly, to the annoyance of Talbot and Ross. Bruce works hard in company with his lab assistant, Igor.

9. Betty and Bruce sneak off the base into town, and Betty talks Bruce into going to a bar for drinks. There, Bruce runs afoul of a local tough, who starts shoving him around. Bruce clearly wants to blow his temper completely, to lash out at the guy — but he bottles it up. And he would probably get his teeth kicked in, if not for a hotshot teen-ager named Rick Jones. (Urged by his date, Marlo, to "do something!") He does so, deflecting the tough's wrath with humor. Consequently, he saves Bruce from being taken apart. On the one hand, Bruce is grateful; on the other hand, he feels that he has been humiliated in Betty's eyes.

Back at the base, there's a knock on Glenn Talbot's door — and a shadowy figure says to Talbot, "There's something about Bruce Banner that you should know." Talbot, curious, steps out into the night.

10. Bruce awakens that night, haunted by the dreams again, more clear than ever this time. They are of his father, Brian, whose violent and drunken nature one night ...

He wakes up before he can fully recall the

rest. He calls Samson but then hangs up without saying a word.

Meantime, Betty is concerned, because Talbot has started acting distant and cold.

11. The bar, as Rick, the tough, and a bunch of drinking buddies speculate about what's going on over at that testing range. The tough guy challenges Rick to try to find out what the story is, putting down a hefty bet. Rick agrees to it.

12. The fateful Gamma Bomb test. Two bombs have been constructed — one is being tested. Bruce sees Rick on the testing range. Theoretically, he should be OK — but this is still a test, and nothing is sure. Bruce heads out to get him, instructing that the countdown should be halted until he's back.

13. In the computer core, Igor sabotages it so that the countdown progresses, unstoppable. Not only that, but the frantic project scientists discover that the bomb isn't building up to the correct detonation. Readings are off the scale, with the gamma mix way out of whack.

14. The bomb goes off. But, then, you knew that.

15. Banner and Rick are put under observation to make sure there are no ill effects. There don't seem to be any. Rick and Banner have a lengthy, get-to-know-you discussion.

16. That night, however, Banner — falling asleep fitfully in his clothes — dreams once more of his childhood, and, this time, he gets the whole picture. His father, drunken and angry, chasing his mother. She leaped into the car, young Bruce jumping in with her. The father chased them, howling his fury. As Mom shot out into the street, Dad managed to yank Bruce out through the window of the car. Mom slammed on the brakes — and a truck smashed into the car, totalling it and her. And Bruce's father terrorized him into leaving out his own involvement. Banner wakes up, roaring.

In the meantime, Banner feels his heart racing. He can't control it.

17. The bar. The tough, Rick, and the rest of the gang are there. And emerging from the shadows comes a massive being who proceeds to beat the snot out of the toughs and destroy the bar. No one sees him clearly because of the darkness. The last one left is Rick, who is petrified that this bizarre creature is going to take him out, as well. And then, from the darkness, the creature and Rick look at each other. And the creature says, "Rick ... ?" Rick can't believe it. Insanely, it sounds like Bruce. The creature leaps upward through the roof and into the night.

18. The next day, Rick goes to Bruce at the base, tells him what happened. At first, Bruce refuses to believe it. He and Rick have a furious argument — and then Bruce, to his horror, sees the telltale starting signs of the transformation. He manages to fight off the transition — but now he is panicked. He feels as if he can't control himself — as if another part of him is taking over.

19. Betty tries to approach Bruce, but he keeps away from her, afraid that he might hurt her.

20. Thunderbolt Ross is contacted by the police, who are investigating the wreckage of the bar; they've discovered the identification badge of one Dr. Bruce Banner, connected with their facility. (Obviously, the badge was still attached to his clothes when he fell asleep; it came off during the subsequent chaos of his first appearance in his gamma-spawned form.) Glenn Talbot tells Ross he suspects that the test was sabotaged. And it is his guess that Banner was behind it; the fact that he sneaked off base to a bar is certainly suspicious. Perhaps he was meeting someone there and things fell apart. Perhaps the bar was wrecked by "a rival spy" who was trying to get at Banner. Betty, who overhears, flatly rejects the idea.

21. Igor reports to The Leader, via voice communication, as to what's going on. The Leader tells Igor that he wants all the information on the bomb downloaded from the computer and then wiped out for good.

22. Ross and Talbot grill Banner intensely, giving him the real third degree. They are trying to get him to admit he's the spy. They're making Banner angrier and angrier. Betty intercedes and has a furious argument with her father over Banner: Ross claiming that Betty is only acting the way she is to anger her father, and Betty accusing him of being a manipulative warmonger. In the meantime, Banner feels his heart racing. He can't control it. In a burst of energy and strength that catches Ross and Talbot flat-footed, Bruce bursts out of the room and bolts. His behavior also stuns Betty, who now is forced to start wondering whether her father and Glenn were right.

23. Rick Jones is being driven off the base, and suddenly Bruce leaps into the jeep from behind, slugs the guard, and grabs the wheel. He tries to get Rick to leave, but Rick refuses, and Bruce has no time to argue. He floors it.

24. Out at the nuclear shelter, he locks himself away, and it brings us to the point at which we began the film.

25. The Army is combing the desert.

26. The Hulk breaks free of the containment. He and the Army run into each other. You can guess what happens.

27. Rick catches up with The Hulk and desperately tries to convince him that he should go back into hiding. But The Hulk is even more dangerous now, pumped up and reveling in his power. "That general," he growls. "At the base ... he worked me over. He beat me up. I'll show him who's got the power *now*!" Rick leaps onto his back, in a futile effort to stop him, and The Hulk hurtles skyward.

28. Betty, at the base, discovers Igor sabotaging the computer. At that moment, Glenn Talbot shows up. "Stop him, Glenn! Quick!" says Betty. And Glenn knocks her cold to Igor's astonishment. When Talbot speaks next, it is with the cold, hard voice of The Leader, who explains simply that he has decided to take a personal hand in this: He'd disposed of Talbot several weeks back, as the date of the test grew near. "But why are you so interested in some sort of gamma radiation tests?" asks Igor. And "Talbot," *à la Mission: Impossible*, pulls away the rubber mask, and we see his true face: pale green, the veins in his temple enlarged and throbbing. "Personal reasons," he says.

29. And at that moment, The Hulk smashes into Ross' office (Rick dropping off just before The Hulk hits). Thunderbolt fires. The Hulk laughs contemptuously. Thunderbolt gets the hell out. The Hulk's in pursuit.

30. Outside, Rick's about to go in pursuit and suddenly he turns in shock as he sees a truck driven by "Talbot," with Igor and the unconscious Betty and the other gamma bomb on it go hurtling through the guard post.

31. The Hulk is about to pulverize Ross, when Rick runs up to him, grabbing him. "Somebody's stolen the other bomb! And they've got Betty too!" The mention of this manages to get through to The Hulk, and he takes off after the bomb.

32. The Hulk goes after them, and the wild chase takes them out to a dizzying climax atop Hoover Dam. There, we learn that The Leader was part of the earlier gamma experiments alluded to and that he has developed ways to control it to use the powers to his advantage. Hypnosis, for one thing. And, hypnotically, he calms The Hulk down to such a point that Bruce Banner returns. It is now Banner facing The Leader atop the dam. The Leader offers him an alliance: He and he alone can prevent Banner from becoming The Hulk. Banner must throw in with him. With his intelligence and the strength that Banner wields as The Hulk, they'd be unstoppable. Banner refuses, and The Leader proceeds to, easily, kick the stew out of him.

33. Meantime, Rick has caught up with them. He goes after Igor. They struggle. Betty, who has been tied up, breaks free. She joins the fight, leaps to help Bruce, and she and The Leader start to topple off the dam. She screams, "Bruce ... help me!" and for a moment Bruce freezes — and flashes back ...

And we are back at the moment when his mother died. Except we see she didn't die immediately. In the twisted wreckage, we see her calling for Bruce to help her. And Bruce freezes, terrified by the moment. He doesn't move. His mother screams his name once more, and then the car erupts in a ball of flame: guilt that Bruce has been carrying with him all this time ...

Back to present, and then Bruce screams, roaring. The Leader's head snaps around — he's lost control of Bruce. Bruce lunges forward, and all three of them tumble off the dam, plunging down, down, into the mist.

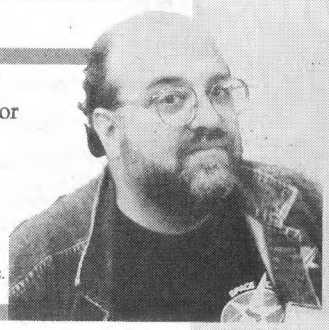
34. Rick is now faced with Igor, who is about to finish him, and then Igor pitches back, shot. He topples off the dam, and Rick sees that it was Thunderbolt Ross who caught up with them and just saved his bacon. "Where's Betty?" shouts Ross, freaking out. Rick is about to bring himself to tell Ross everything...

35. And then, from out of the mist below, hurtles upward the ever-incredible Hulk. He is cradling the unconscious form of Betty in his arms. He stands there, facing Ross for a moment, and then hands her over to him. Then he leaps skyward and vanishes.

36. Bruce Banner, standing at his mother's grave. Tears start to pour down his face, and he sobs copiously, screaming, his own scream combining with a Hulk-like roar. And then slowly, gradually, he gets control of himself.

37. Final scene between Ross, Betty, Bruce, and Rick. Bruce explains that The Hulk had shown up from nowhere and caught both him and Betty — but that he, Bruce, had panicked and twisted out of his grasp, falling back down into the water. Fortunately, he managed to pull himself out of the water a mile or so down. Banner is now cleared of the spy charges — but Ross is still determined to hunt down the bizarre, hulking creature. Rick keeps his mouth shut, and Bruce and Betty are together — for the moment.

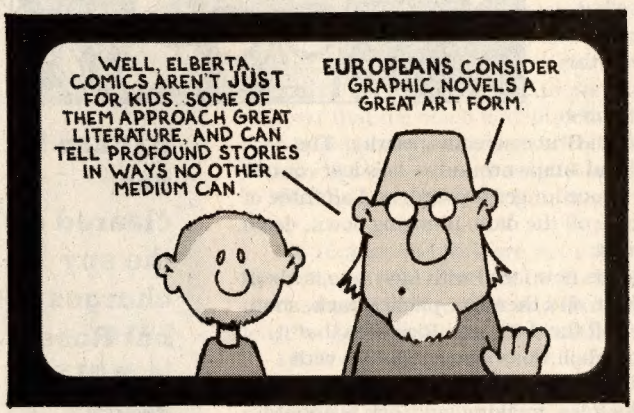
Banner is now cleared of the spy charges — but Ross is still determined to hunt down the bizarre, hulking creature.

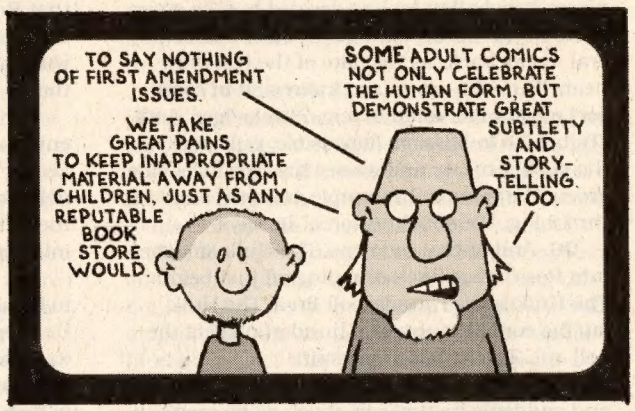


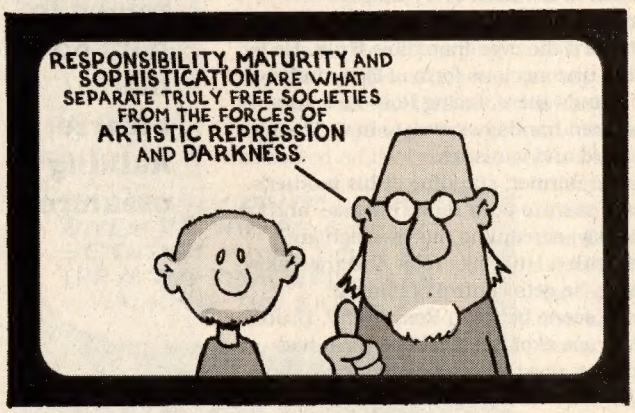
PETER DAVID, writer of stuff, has written *But I Digress* for *CBG* since #871 in 1990.

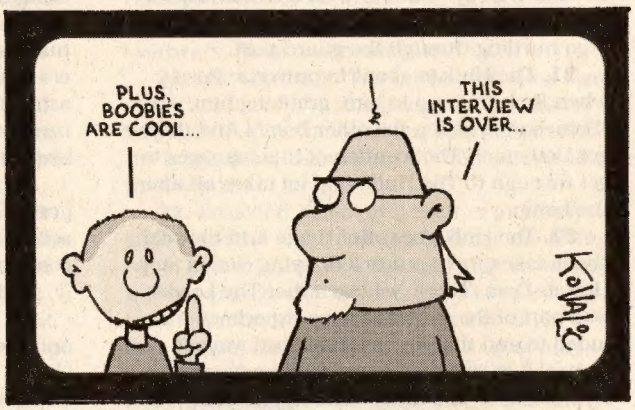
Write him at P.O. Box 239, Bayport, NY 11705 — and check out his website at **www.peterdavid.net**!

"But I Digress" is © 2006 Second Age, Inc.

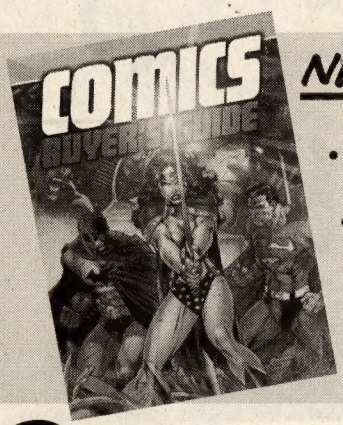








©2006 SHETLAND PRODUCTIONS JOHN@KOVALIC.COM WWW.DORKTOWER.COM
HTTP://WWW.LIVEJOURNAL.COM/USERS/MUSKRAT_JOHN



NEXT IN **Comics Buyer's Guide...**

- Analyzing the Amazon! In the wake of the events of *Infinite Crisis*, ***CBG*** examines Wonder Woman's past, present, and future!
- ***CBG*** Fan Awards nominees! Get ready to vote for your favorites of 2005!
- An advance look at *Liberality for All*!
- And, of course, you'll see many *more* features in the largest and longest-running magazine about comics!

CBG #1618 — coming your way next!

BAGS Unlimited INC

www.bagsunlimited.com

FREE PHONE CALL
80 PAGE CATALOG
1-800-767-BAGS

most shipping included
SEE ORDER FORM FOR DETAILS

ARCHIVAL COMIC FRAME

Encapsulate & Display Your Favorite Comics!

✱ You must specify frame color, mat colors & mat sizes!

Frame kits come in 2 sizes:

New & Regular Comic Size:
Holds Comics: 6-9/16" x 10-1/16" to 6-11/16" x 10-3/16" *
✱ Pcode: ANCFK

Silver Age & Golden Age Comic Size:
Holds Comics: 6-3/4" x 10-1/8" to 7-1/16" x 10-1/4" *
✱ Pcode: ACOMFK

Pricing

1	$ 29.00
3	81.00
5	120.00
10	215.00

- **Assembled frame is:** 10-7/8" x 13-9/16" ; 1 lb. 9 oz.
- **Frames come in 3 colors:** Black, Gold or Silver (Specify when ordering).
- **Mats come in 9 colors:** Black, Blue, Burgundy, Gray, Green, Ivory, Pink, Red or White (Specify when ordering).

* **Top mat window opening is:** 6-5/16" x 9-3/4"

Mix 'n Match Frame Colors, Mat Colors & Mat Sizes for quantity discounted prices.

GRADED COMIC SUPPLIES

PLASTIC CORRUGATED Graded Comic Storage Box

9 x 10 x 13

With 3" Deep Cover. Holds about 20 Regular or 15 Super/Anniversary Graded Comics.

2	$ 14.40	Prod. Code XGC20
5	29.10	
10	50.60	
25	115.00	

Made from Super Strong white corrugated PLASTIC. Acid free, waterproof, anti-stat material. UV resistant. Folds together. Stackable.

Safely ship graded comics in our custom designed MAILERS:

Fold-in end cubes protect graded comic case corners from arriving cracked or broken. Mailers and pads are made from 200# test brown corrugated cardboard.

Single Graded Comic Mailers

5	$ 9.50	8 1/4 x 13 x 3/4 comes with pads
10	14.00	
25	29.20	
50	50.70	Prod. Code MGC1
100	92.20	
200	175.60	

Packs as follows:
1 Regular Graded Comic with 1 folded pad.
1 super / Anniversary Graded Comic with 1 flat pad.

Multiple / 3 or 4 Graded Comic Mailers

5	$ 14.80	8 1/4 x 13 x 2 1/2 comes with pads
10	21.90	
25	43.80	
50	73.00	Prod. Code MGC4
100	132.60	
200	242.70	

Packs as follows:
4 Regular Graded Comics:
Comic/flatpad/comic/flatpad/comic/flatpad/comic/flatpad.
3 Super / Anniversary Graded Comics:
Comic/flatpad/comic/flatpad/comic/folded pad.

Graded Comic SLEEVES

3 mil Polyethylene with RESEALABLE FLAP.

Regular
8 5/8 x 13 3/16

25	$ 10.10
50	16.50
100	27.80
200	45.50

Prod. Code: SGCR3

Super / Anniversary
8 13/16 x 13 5/16

25	$ 10.40
50	16.80
100	28.40
200	46.50

Prod. Code: SGCL3

Prevent scratches, dust, dirt, and fingerprints from defacing your valuable graded comic packaging.

Money Orders & orders charged to MC/VISA/AMEX are usually shipped within 2 business days. All sizes are in stock at all times. Because we are manufacturers, we can make any size bag or backing. If you need a size not listed, please call for a price quote.

Please check appropriate box:
- ☐ Money Order
- ☐ Check enclosed
- ☐ Charge to my VISA / MC / AMEX
- ☐ Send C.O.D. (add $7.50)

MasterCard VISA AMERICAN EXPRESS C.O.D.

Card No.

Exp. Date

Customer Account Code

Quantity	mil	Pcode	Description	Price

Your Name Company Name (if applies)

Street address SUB TOTAL

City State ZIP All orders under $25 add $4

NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY C.O.D. orders add $7.50

Day Phone ( ) NY State Residents add 8.25% sales tax

Florida, states west of the Mississippi, including entire states of LA, MO, MN add 10% for shipping

Signature WE NOW ACCEPT PAYMENT BY ELECTRONIC CHECK. Call for details. **TOTAL**

BAGS UNLIMITED INC. • 7 CANAL ST. • ROCHESTER, NY 14608-1910 • (585)436-9006 • FAX (585)328-8526

Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & International, call or write for a price quote. All prices subject to change without notice. Not responsible for typographic errors.

PREVIEWS

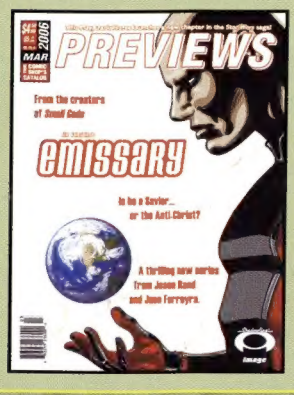
One Catalog, TONS of Cool Stuff.

From comic books to action figures, games to DVDs, there's something for everyone in PREVIEWS!

The March 2006 Previews has 480+ pages of cool stuff that starts shipping in May!

52: Weeks 1-4—After *Infinite Crisis*. Before *One Year Later*... **52** is the 52-issue weekly series that fills in the gap between the end of the *Infinite Crisis* and the emergence of the transformed DCU! Written by Greg Rucka, Grant Morrison, Geoff Johns, and Mark Waid, with breakdowns by Keith Giffen, and covers by J.G. Jones!

© 2006 DC Comics. All Rights Reserved.

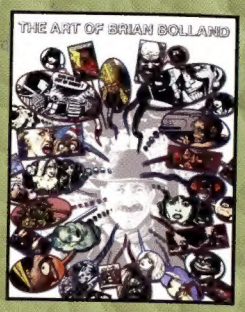


Emissary #1—From the creators of *Small Gods* comes Jim Valentino's **Emissary**! Is he a Savior... or the Anti-Christ? Find out in this thrilling new Image Comics series from Jason Rand and Juan Ferreyra!

Check This Out!

Star Wars: Legacy #0—Set after *Return of the Jedi*, [illegible] unleashes a new evil [illegible] not only threatens the [illegible] but the Jedi Order itself [illegible] another... the last of the Skywalkers! John Ostrander and Jan Duursema launch this new series with a special issue, cover priced at a [illegible] twenty-five cents!

Superman Returns: The Movie Adaptation—The most anticipated movie event of the year gets its own official comics adaptation from DC Comics, written by Martin Pasko with art by Matt Haley! Features a photo cover of Brandon Routh as the Man of Steel!



The Art of Brian Bolland—Image Comics proudly presents this handsome hardcover collection of Brian Bolland's [illegible] career, covering every facet of his body of work from his UK work to his most recent [illegible]

Civil War #1—Marvel's **Civil War #1** begins a seven-issue run of action, adventure, suspense, and drama... the stuff that makes for Universe-altering stories! There is change in the air. War-drums are beating. Lines are drawn. An Age is coming to an end! **Civil War** is upon us. Whose side are *you* on?

AND BE SURE NOT TO MISS:

- **Battlestar Galactica #0** from Dynamite Entertainment!
- **X Isle #1** from Boom! Studios!
- **The Art of Superman Returns HC** in the Books Section!
- **Star Trek: Picard as Locutus PX Action Figure** from Diamond Select Toys!
- **Final Fantasy X Play Arts Action Figures** in the Import Toys Section!
- And Much More!

Get it early!

Visit *Previews* Online at:

http://previews.diamondcomics.com

RETAILERS, FOR MORE INFORMATION CONTACT:

Phone: (410) 560-7100 • Fax: (410) 560-7148

1966 Greenspring Drive, Suite 300 • Timonium, MD 21093

©2006 Diamond Comic Distributors, Inc. and respective copyright holders. All rights reserved.

COMIC SHOP LOCATOR SERVICE
COMICS
888-COMIC-BOOK
comicshoplocator.com

Get your c[illegible] at fine comic sho[illegible] everywhe[illegible]